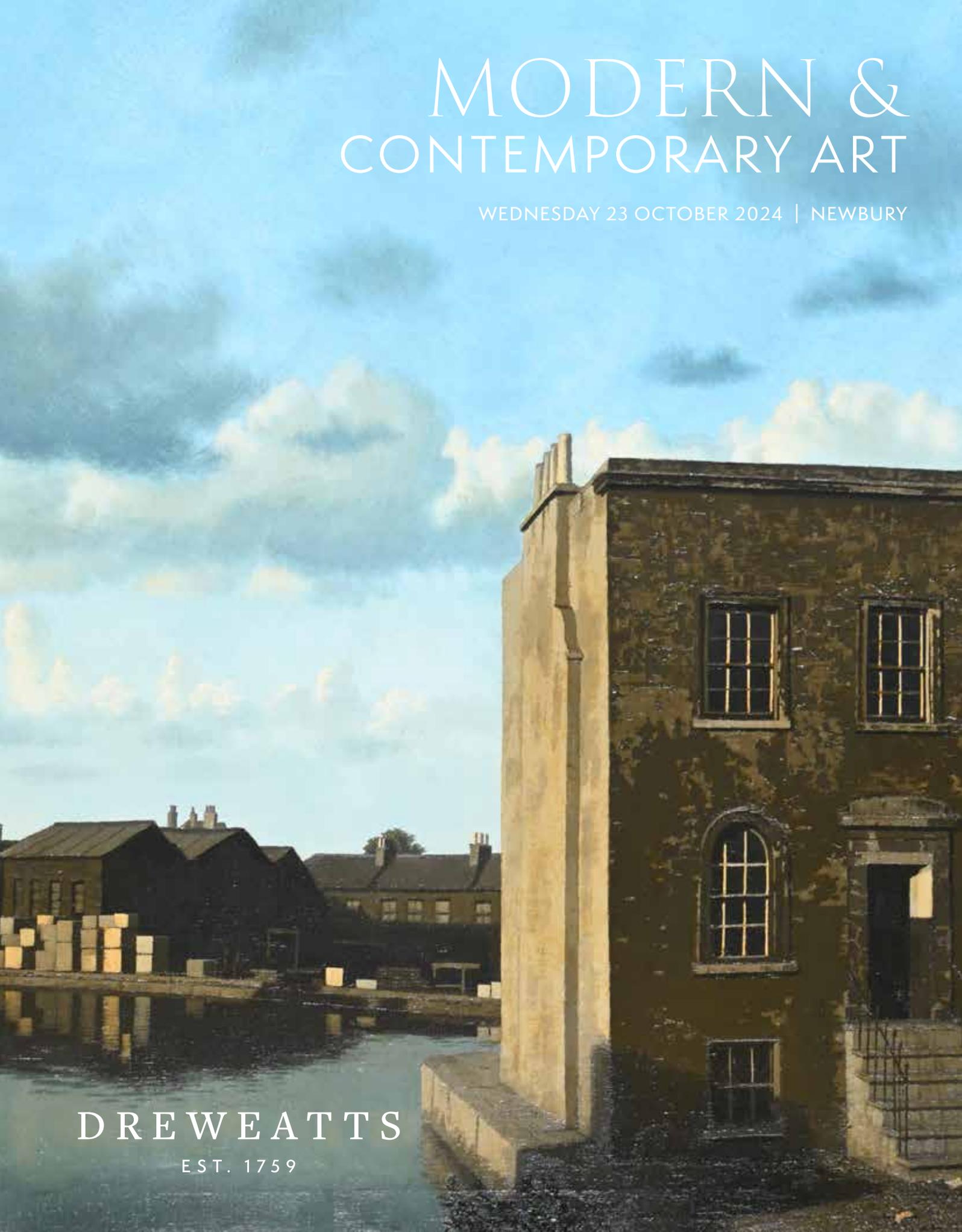


# MODERN & CONTEMPORARY ART

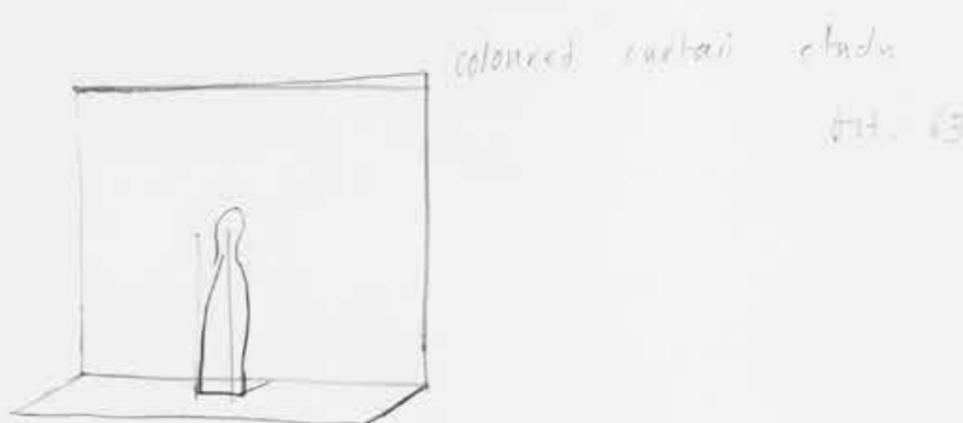
WEDNESDAY 23 OCTOBER 2024 | NEWBURY

DREWEATTS

EST. 1759







# MODERN & CONTEMPORARY ART

WEDNESDAY 23 OCTOBER 2024 | NEWBURY

LOTS 1-220 | 10.30AM

## VIEWING IN LONDON (HIGHLIGHTS)

Wednesday 9 October: 10am–4pm  
Thursday 10 October: 10am–4pm  
Friday 11 October: 10am–4pm

## VIEWING IN NEWBURY (FULL SALE)

Sunday 20 October: 10am–3pm  
Monday 21 October: 10am–4pm  
Tuesday 22 October: 10am–4pm  
Wednesday 23 October: 9am–4pm

## ENQUIRIES & CONDITION REPORTS

[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

Front cover: Lot 97

Inside front cover: Lot 122

Opposite: Lot 190

Inside back cover: Lot 137

Back cover: Lot 148

Catalogues £15 (£20 by post)

For a Glossary of Terms and Full Terms & Conditions please visit our website [www.dreweatts.com/terms-and-conditions](http://www.dreweatts.com/terms-and-conditions)

NEWBURY

Donnington Priory, RG14 2JE

+44 (0) 1635 553 553

LONDON

16 Pall Mall, SW1Y 5LU

+44 (0) 20 7839 8880

[info@dreweatts.com](mailto:info@dreweatts.com)

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# DREWEATTS

EST. 1759

# A GUIDE FOR BUYERS

## REGISTRATION AND BIDDING

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

## BUYER'S PREMIUM

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

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

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

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

## ADDITIONAL CHARGES AND SYMBOLS

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

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

t - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

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

‡ - 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.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

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

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

## PAYMENT

If you are successful, you will receive an invoice to your registered email address, which will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and

Know Your Client checks must be complete before we can release any purchases; first time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

## COLLECTIONS, SHIPPING AND STORAGE

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

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

## CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

## CONDITION OF ITEMS

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

## EXPORT OF ITEMS

Prospective buyers are advised to familiarise themselves with the lot symbols and export and import restrictions applicable to a lot prior to bidding. It is the buyer's responsibility to obtain all permits and licences necessary to export lots lawfully from the UK and import into their country. We will not be able to cancel your purchase if your lot may not be exported, imported or it is seized for any reason by a government authority. We are happy to assist with the submission of necessary applications on behalf of our buyers, but we will charge for this service only to cover the costs of our time.

## GLOSSARY OF TERMS

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

# SPECIALISTS FOR THIS AUCTION



**Jennie Fisher**  
Co-Head of Department  
jfisher@dreweatts.com



**Will Porter**  
Co-Head of Department  
wporter@dreweatts.com



**Francesca Whitham**  
Head of Sale  
fwhitham@dreweatts.com

**Anastasia Fedoseeva**  
Administrator & Trainee  
Cataloguer  
afedoseeva@dreweatts.com



1

1 λ  
MICHAEL CANNEY (BRITISH 1923-1999)  
*TUSCAN ROOFS*  
Oil on board  
18.5 x 28.5cm (7¼ x 11 in.)

Painted circa 1985.

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

£600-800

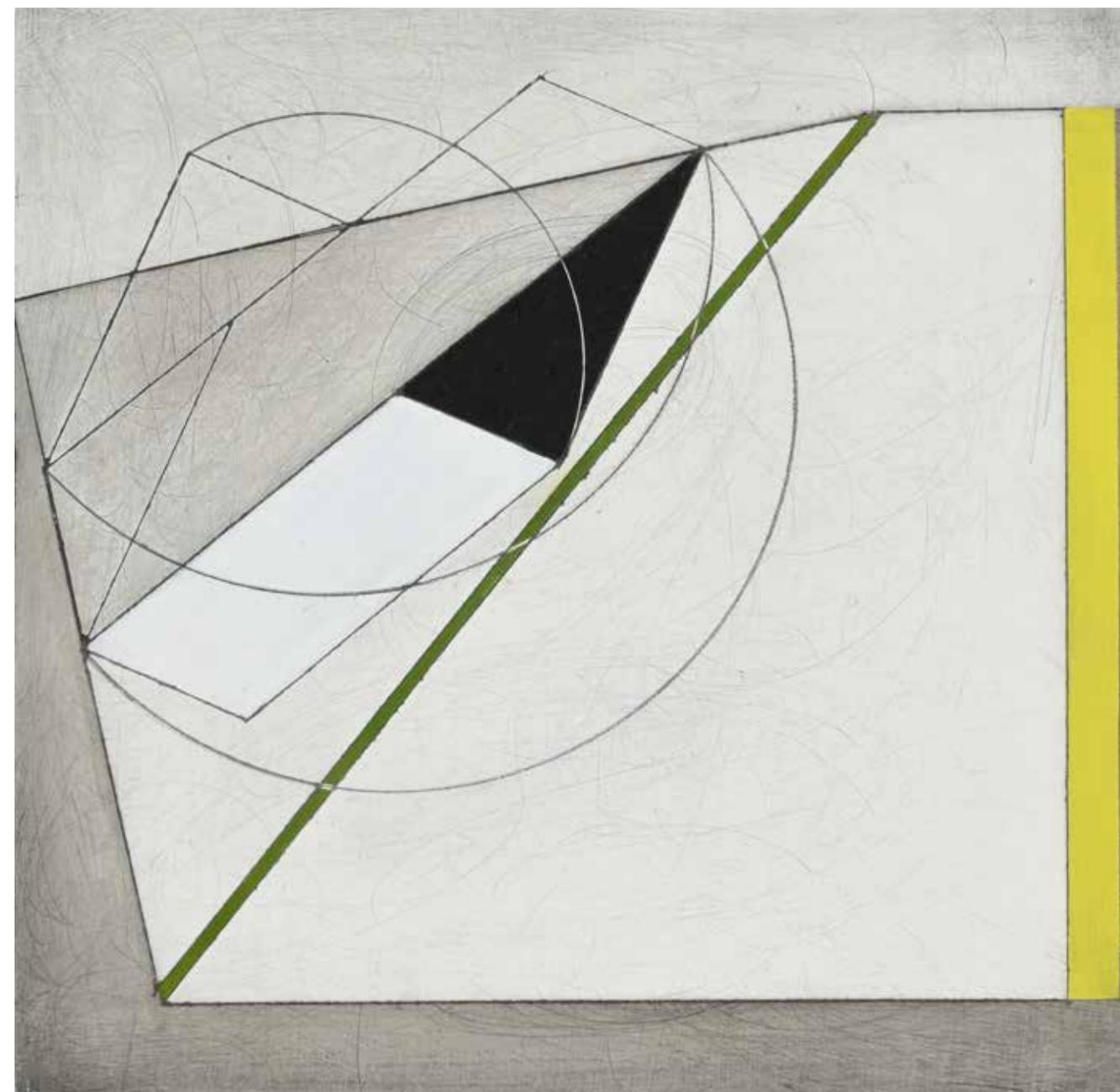


2

2 λ  
BRYAN PEARCE (BRITISH 1929-2006)  
*CRABBER*  
Pencil and ink  
Signed, titled, inscribed and dated 1963  
(verso)  
34 x 48cm (13¼ x 18¾ in.)

Provenance:  
Sale, Christie's, 12 October 2011, lot 144

£400-600



3

3 λ  
MICHAEL CANNEY (BRITISH 1923-1999)  
*SQUARE VARIATION VI*  
Alkyd and pencil on board  
Signed, titled and dated 83 (verso)  
23 x 23cm (9 x 9 in.)

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

£1,500-2,500



4

4 λ  
PATRICK VENTON (BRITISH 1925-1987)  
*STUDIO TABLE STILL LIFE (WITH POTS AND PANS)*  
Oil on board  
With study (verso)  
61.5 x 122cm (24 x 48 in.)

Painted in 1957.

£500-700



5

5 λ  
PATRICK VENTON (BRITISH 1925-1987)  
*STUDIO TABLE STILL LIFE WITH JARS*  
Oil on board  
With study (verso)  
91.5 x 122cm (36 x 48 in.)

Painted in 1960.

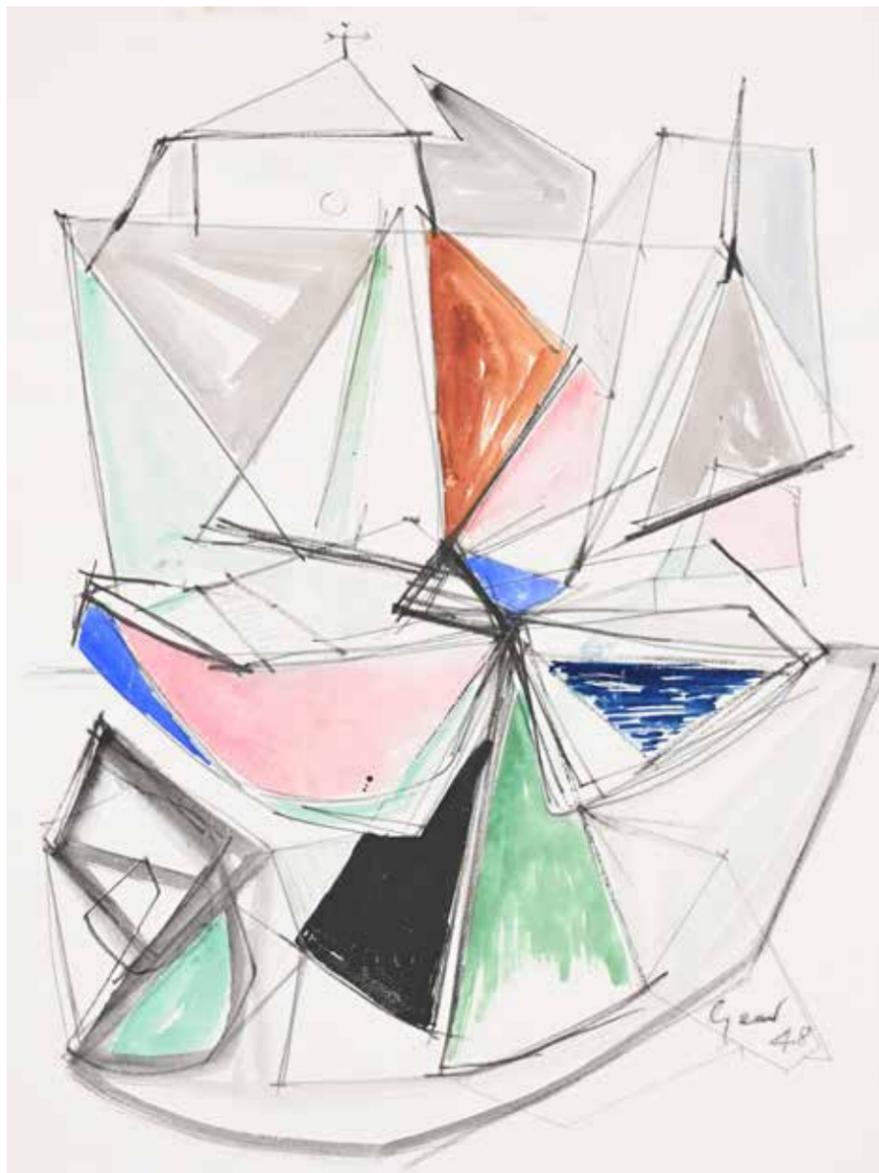
£500-700



6

6 λ  
CLIFFORD FISHWICK (BRITISH 1923-1997)  
*BANDSTAND*  
Oil on board  
Signed and dated 54-5 (lower right)  
48.5 x 108cm (19 x 42½ in.)

£2,000-3,000



7

7 λ  
**WILLIAM GEAR (BRITISH 1915-1997)**  
*ST. IVES*  
 Watercolour, ink and crayon  
 Signed and dated 48 (lower right); further signed, titled and dated *June '48* (verso)  
 50 x 37.5cm (19½ x 14¾ in.)

Provenance:  
 Sale, Sotheby's, *Made in Britain*, 1 April 2014, lot 90

£2,500-3,500



8

8 λ  
**WILLIAM GEAR (BRITISH 1915-1997)**  
*PINK FIGURES*  
 Gouache, watercolour, pencil and wax  
 Signed and dated 47 (lower left)  
 27 x 49.5cm (10½ x 19¼ in.)

Provenance:  
 Waterman, London  
 Sale, Christie's, *20th Century British Art*, 10 October 2012, lot 328

£3,000-4,000

“ The way two shapes relate is as important as the way two people relate. ”

**PAUL MOUNT**



9

9 λ  
**PAUL MOUNT (BRITISH 1922-2009)**  
*MORTAL COIL*  
 Bronze  
 Signed (on the base)  
 23 x 37.5cm (9 x 14¾ in.)

£5,000-8,000



10

**10 λ**  
**MARTIN BRADLEY (BRITISH 1931-2023)**  
**UNTITLED**  
 Enamel on card  
 Signed with initials and dated 52 (upper centre)  
 16.5 x 14.5cm (6¼ x 5½ in.)

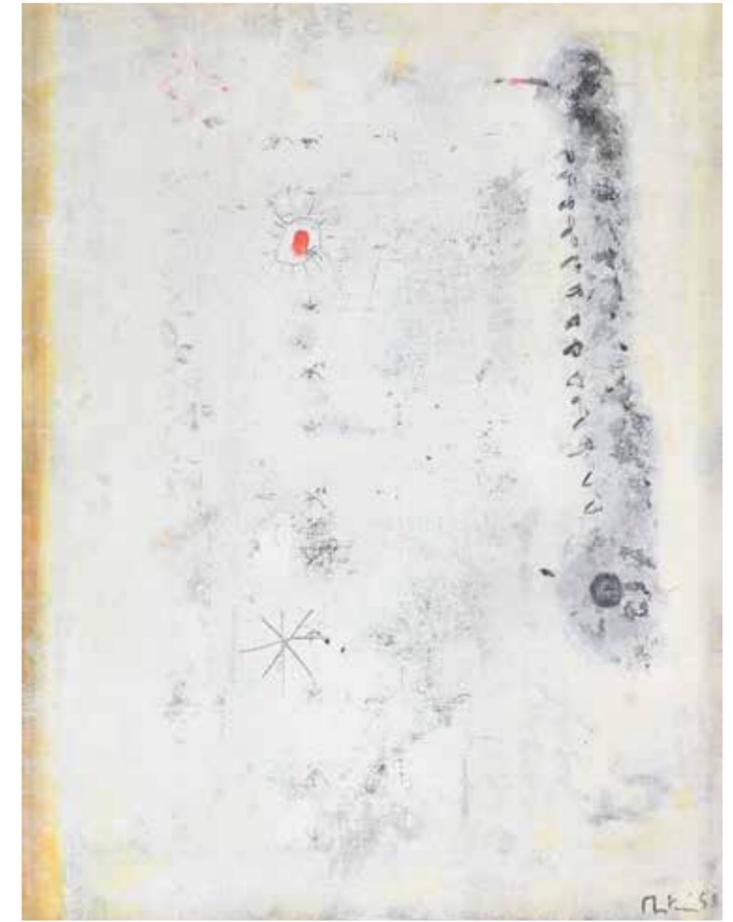
**Provenance:**  
 Private Collection, Sir Jack Baer (1924-2016),  
 British art dealer and founder of Hazlitt  
 Gallery in 1948  
 Sale, Christie's, London, 12 October 2011, lot  
 181 (with the title "Today we have a Yeng Yeng  
 Che Che invisibility")

£1,500-2,500

**12 λ**  
**MARTIN BRADLEY (BRITISH 1931-2023)**  
**UNTITLED**  
 Oil on canvas  
 Signed and dated 58 (lower right)  
 57 x 43cm (22¼ x 16¾ in.)

**Provenance:**  
 Sale, Christie's, London 12 October 2011, lot 183  
 Acquired from the above sale by the present owner

£2,000-3,000



12



11

**11 λ**  
**DENIS BOWEN (BRITISH 1926-2006)**  
**EXPLODED STRUCTURE**  
 Acrylic, sand and Ripolin on canvas  
 71 x 94.5cm (27 x 35 in.)

Painted in 1958.

**Provenance:**  
 Redfern Gallery, London  
 Private Collection, P. Dallas Smith (acquired  
 from the above in July 1958)

£3,000-5,000

**13 λ**  
**MARTIN BRADLEY (BRITISH 1931-2023)**  
**CONSTRUCTION**  
 Watercolour and ink with scratching out  
 Signed and dated 1952 (lower left), inscribed in traditional  
 Chinese characters (to lower edge of sheet)  
 31.5 x 25.5cm (12¼ x 10 in.)

**Provenance:**  
 Private Collection, Sir Jack Baer (1924-2016), British art dealer  
 and founder of Hazlitt Gallery in 1948  
 Sale, Christie's, London, 14 July 2011, lot 151  
 Acquired from the above sale by the present owner

£3,000-5,000



13



14



14 λ  
**ALAN REYNOLDS (BRITISH 1926-2014)**  
*ELY FEN*  
 Ink and watercolour  
 Titled and dated 1952 (verso)  
 14 x 22.5cm (5½ x 8¾ in.)

**Provenance:**  
 Roland, Browse & Delbanco, London (as 'Kent Landscape')  
 Strachan Fine Art, London

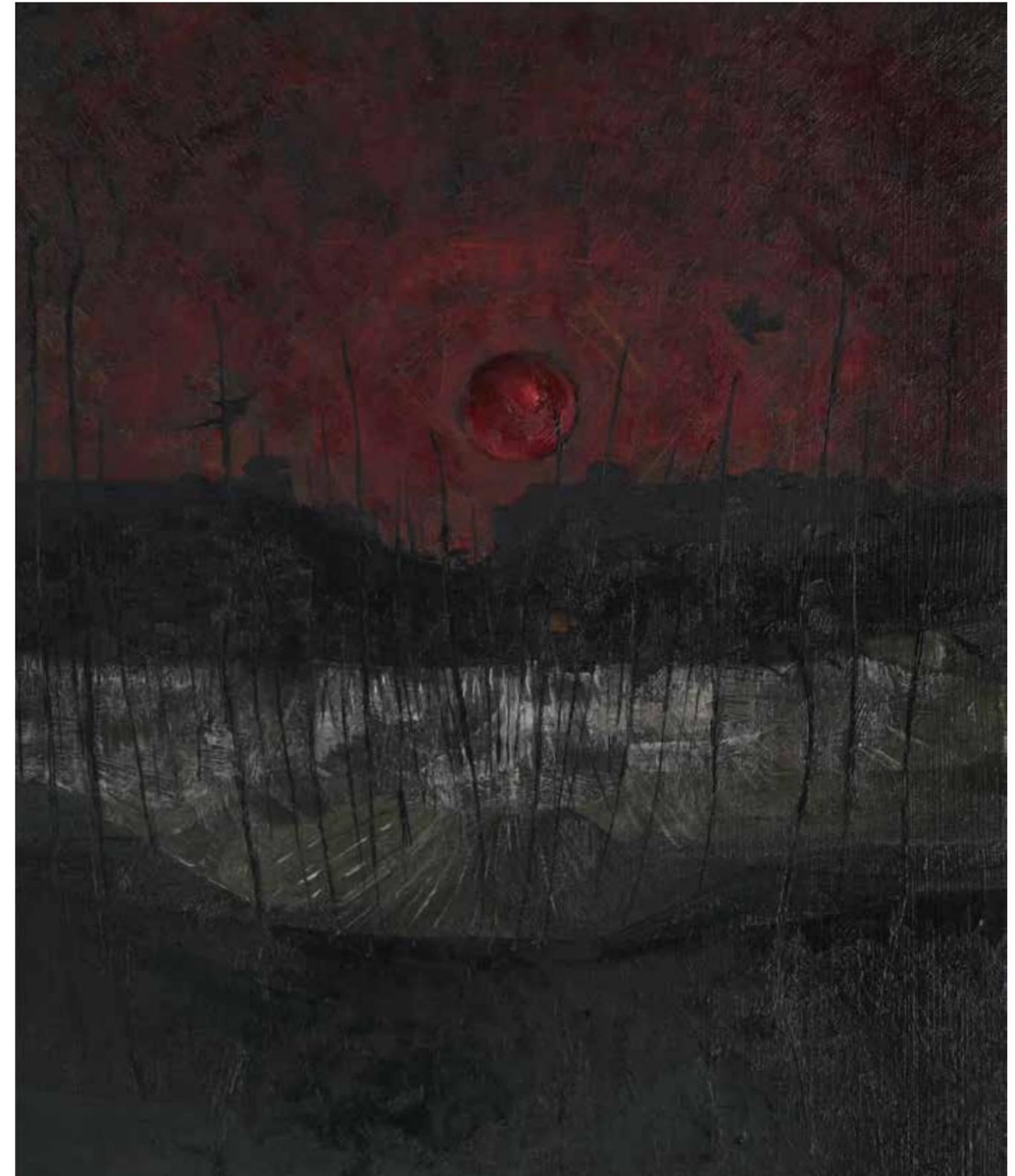
£2,000-3,000

15 λ  
**ALAN REYNOLDS (BRITISH 1926-2014)**  
*STUDIES FOR YOUNG SEPTEMBER'S CORNFIELD*  
 Ink and watercolour  
 Signed and dated 54 (lower right), titled (lower left)  
 41 x 29.5cm (16 x 11½ in.)

**Provenance:**  
 Thomas Agnew & Sons Ltd., London

The painting 'Young September's Cornfield' was completed in 1954, the same year as this study and is held by the Tate Gallery, London.

£3,000-5,000



16

16 λ  
**ALAN REYNOLDS (BRITISH 1926-2014)**  
*WINTER HOPGARDEN*  
 Oil on canvas-board  
 Titled (verso)  
 51.5 x 44.5cm (20¼ x 17½ in.)

**Provenance:**  
 Thomas Agnew & Sons Ltd., London  
 Sale, unknown, 12 October 1973, lot 279

£5,000-7,000



17

17 λ  
LEO DAVY  
(BRITISH 1924-1987)  
*FIGURES STANDING  
DECONSTRUCTED*  
Oil on board  
104 x 40.5cm  
(40¾ x 15¾ in.)  
Painted in 1955.

Provenance:  
Direct from the  
Estate of the artist

Exhibited:  
London, Piano Nobile,  
*Leo Davy Abstract Scenes  
1973-1987*, February-May  
2017, no. 7

£1,000-1,500



18

18 λ  
LEO DAVY (BRITISH 1924-1987)  
*STANDING FIGURES DECONSTRUCTED II*  
Oil on board  
Signed and dated 62 (lower left); further signed and dated M'62 (upper right)  
122 x 61cm (48 x 24 in.)

Provenance:  
Direct from the Estate of the artist

£800-1,200



19

19 λ  
FRANK AUERBACH (BRITISH B. 1931)  
*STUDY FOR 'FROM THE STUDIOS'*  
Wax crayon and felt tip pen  
34 x 29cm (13¼ x 11¼ in.)

Executed in 1987.

Provenance:  
Marlborough Fine Art Ltd., London  
Private Collection, UK (acquired from  
the above)  
Sale, Christie's, South Kensington,  
17 December 2008, lot 142

Exhibited:  
London, Marlborough Fine Art Ltd., *Works  
on Paper by Contemporary Artists*, March-  
April 1988, cat. no. 13

£7,000-10,000

## THE COLLECTION OF HERBERT SPENCER | LOTS 20-28

Herbert Spencer (1924-2002) was one of the most influential British graphic designers of the 20th Century. In 1949 he founded, wrote and designed the ground-breaking journal *Typographica*. It focused on typographical design and its applications in the real world. It was the first journal to really explore how typography can contribute to and even shape popular culture as opposed to merely its practical applications and it introduced a new generation of printers and designers to the history of modernist design in Europe.

As a designer one of his first clients was the Institute of Contemporary Arts where he met Eric Gregory, the Chairman of Lund Humphries. They would subsequently go on to publish *Typographica* and Douglas Cooper's *The Work of Graham Sutherland* in 1961 which Spencer designed. It was during this project that he met and became friends with Graham Sutherland.



20

20 λ  
GRAHAM SUTHERLAND (BRITISH 1903-1980)  
INVITATION DESIGN FOR GRAHAM SUTHERLAND:  
AN EXHIBITION OF PAINTINGS AND DRAWINGS, 1953  
Watercolour and ink  
Signed (to the centre), annotated in pencil across the sheet  
11.5 x 18.5cm (4½ x 7¼ in.)

Provenance:  
Private Collection, Herbert Spencer (a gift from the artist)  
Thence by descent

The exhibition was organised by the Trustees of the Tate Gallery and the Arts Council of Great Britain who presented an exhibition of paintings and drawings by Graham Sutherland at The Tate Gallery, from 20 May to 9 August 1953. The present study was a preparatory design for the exhibition catalogue.

£1,000-1,500

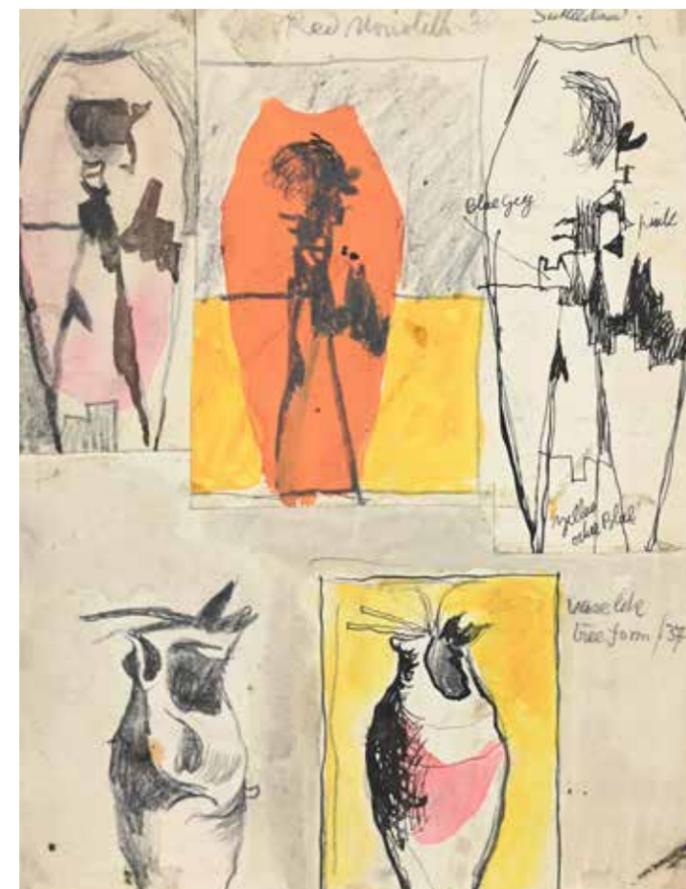
21 λ  
GRAHAM SUTHERLAND (BRITISH 1903-1980)  
STUDIES FOR 'RED MONOLITH' 1937  
Ink, watercolour, gouache, pencil and collage  
Signed, titled *Red monolith* and dated 38 (to upper edge);  
further inscribed with colour notes (upper right); titled *vase like tree form* and dated 37/8 (lower right)  
20.3 x 15.3cm (7 x 6 in.)

There is a sketch executed in coloured crayons to the reverse of the sheet.

Provenance:  
Private Collection, Herbert Spencer (a gift from the artist)  
Thence by descent

Literature:  
D. Cooper, *The Work of Graham Sutherland*, London, 1961,  
no.12b (illustrated)

£2,000-3,000



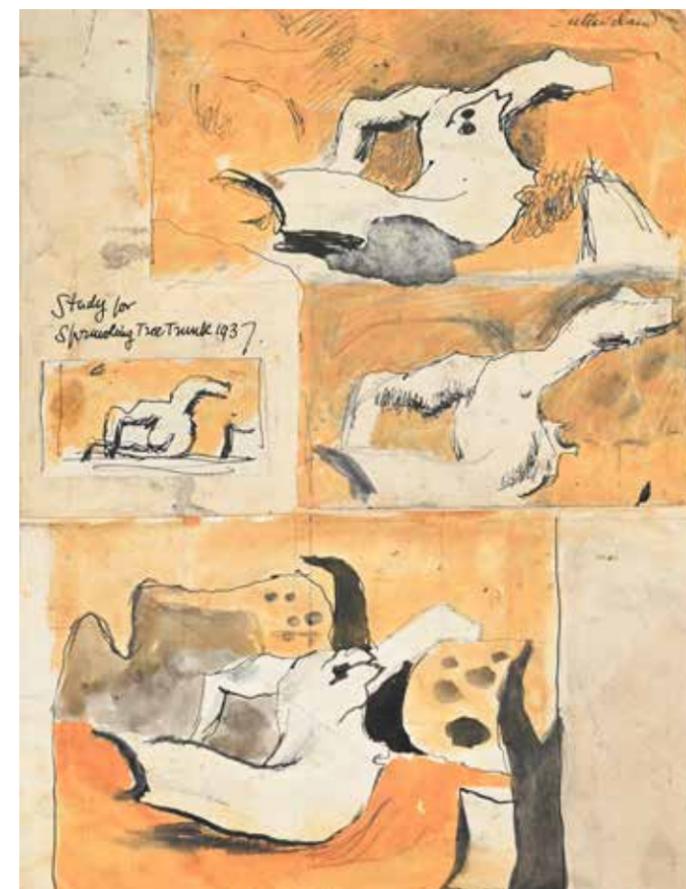
21

22 λ  
GRAHAM SUTHERLAND (BRITISH 1903-1980)  
STUDY FOR SPRAWLING TREE TRUNK  
Watercolour, ink, pencil and collage  
Signed (upper right); titled and dated 1937 (to upper left edge)  
20.1 x 15.3cm (7¾ x 6 in.)

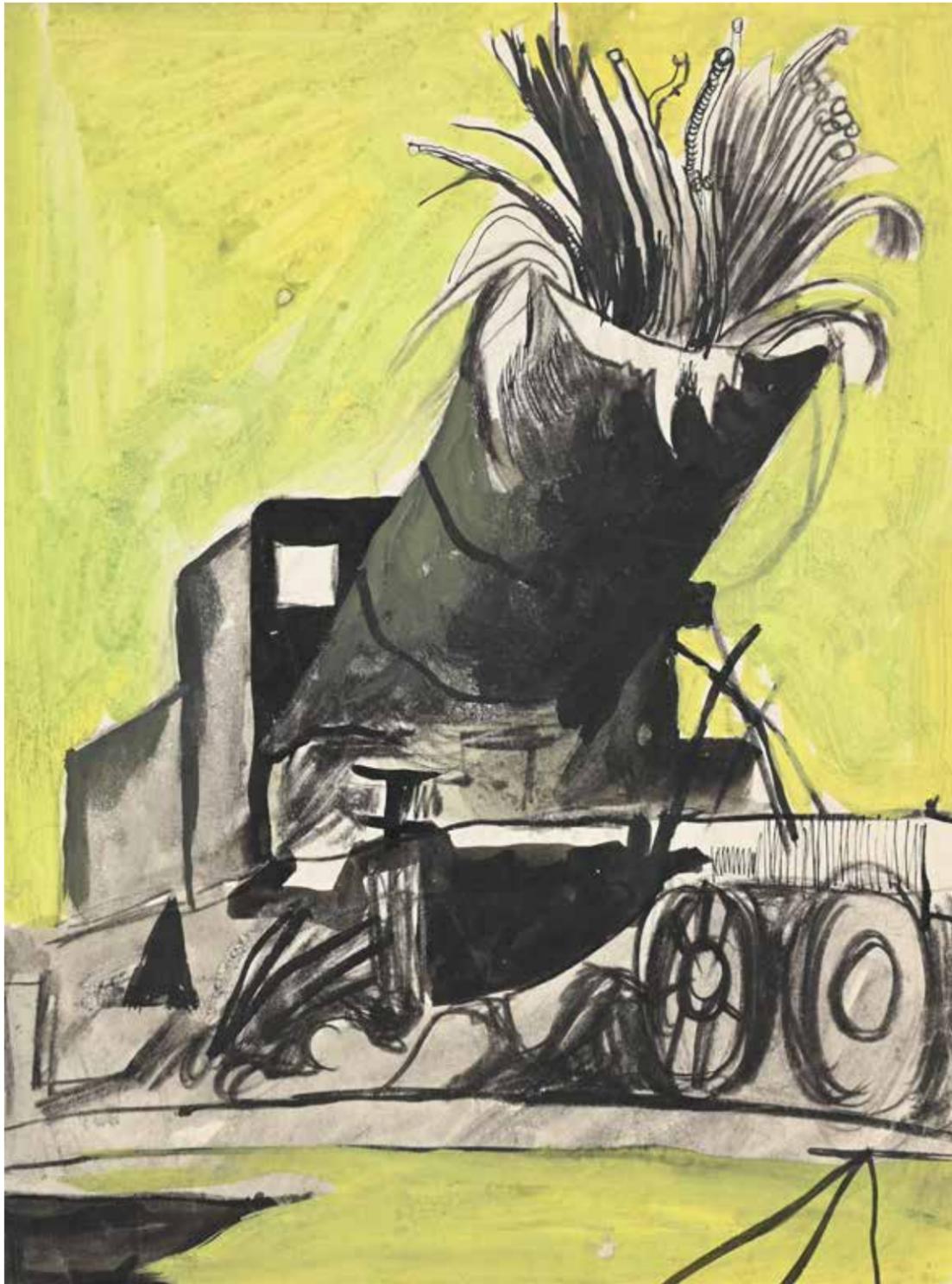
Provenance:  
Private Collection, Herbert Spencer (a gift from the artist)  
Thence by descent

Literature:  
D. Cooper, *The Work of Graham Sutherland*, London, 1961,  
no.12a (illustrated)

£3,000-5,000



22



23

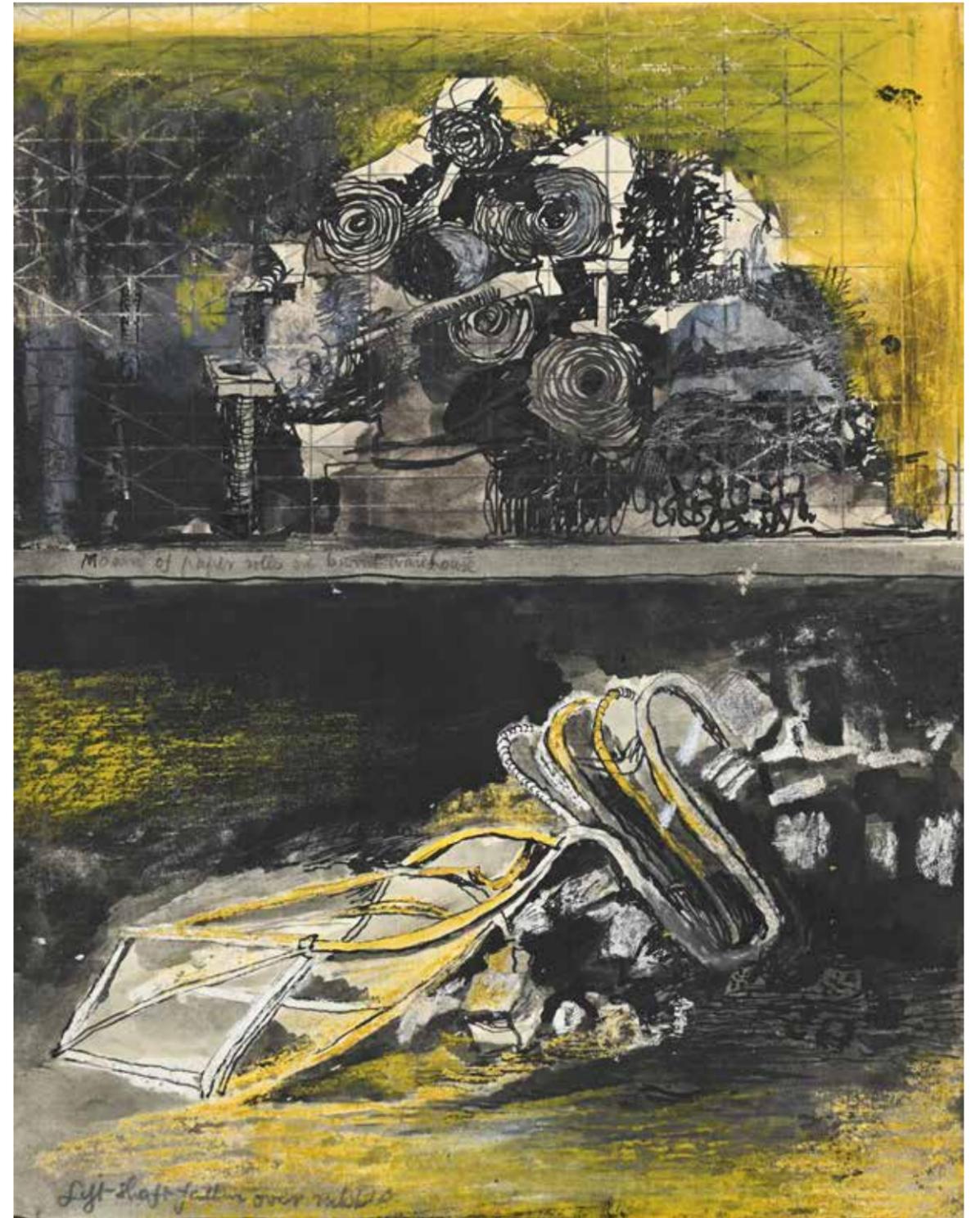
23 λ  
 GRAHAM SUTHERLAND (BRITISH 1903-1980)  
 TRAPPES - WRECKED LOCOMOTIVE  
 Watercolour, ink and charcoal  
 27.7 x 20.2cm (10¾ x 7¾ in.)

Painted in 1944.

Provenance:  
 Private Collection, Herbert Spencer (a gift from the artist)  
 Thence by descent

Literature:  
 D. Cooper, *The Work of Graham Sutherland*, London, 1961, no.49 (illustrated)

£4,000-6,000



24

24 λ  
 GRAHAM SUTHERLAND (BRITISH 1903-1980)  
 DEVASTATION - EAST END - BURNT-OUT PAPER ROLLS & FALLEN LIFT-SHAFT  
 Watercolour, coloured crayon, ink and chalk  
 Inscribed *Mound of paper rolls in burnt warehouse* (to centre of the sheet); further inscribed *Lift-shaft fallen over rubble* (lower left); titled (verso)  
 21.2 x 16.3cm (8¼ x 6¼ in.)

Painted in 1941.

Provenance:  
 Private Collection, Herbert Spencer (a gift from the artist)  
 Thence by descent

Literature:  
 D. Cooper, *The Work of Graham Sutherland*, London, 1961, no.40b (illustrated as Burnt-out Paper Rolls)

£8,000-12,000



25 λ  
**GRAHAM SUTHERLAND (BRITISH 1903-1980)**  
*STUDIES FOR INTERLOCKING HILLS*  
 Oil pastel, ink and pencil  
 Signed (upper right); titled and dated 1943 (lower right)  
 20.2 x 15.5cm (7¾ x 6 in.)

**Provenance:**  
 Private Collection, Herbert Spencer (a gift from the artist)  
 Thence by descent

**Literature:**  
 D. Cooper, *The Work of Graham Sutherland*, London, 1961, no. IV  
 (illustrated in colour)

£4,000-6,000

25



26 λ  
**GRAHAM SUTHERLAND (BRITISH 1903-1980)**  
*STUDY FOR 'GREEN TREE FORM'*  
 Watercolour and ink  
 Signed with initials and dated 1939 (lower right)  
 18 x 13.5cm (7 x 5¼ in.)

**Provenance:**  
 Private Collection, Herbert Spencer (a gift from the artist)  
 Thence by descent

**Literature:**  
 D. Cooper, *The Work of Graham Sutherland*, London, 1961, no.23a  
 (illustrated)

£2,000-3,000

26



27 λ  
**GRAHAM SUTHERLAND (BRITISH 1903-1980)**  
*STUDY FOR A CACTUS*  
 Gouache, watercolour and ink  
 Stamped Tuesday - 5 Apr 1960 (verso)  
 23 x 18cm (9 x 7 in.)

Painted in 1948.

**Provenance:**  
 Private Collection, Herbert Spencer  
 (a gift from the artist)  
 Thence by descent

**Literature:**  
 D. Cooper, *The Work of Graham Sutherland*,  
 London, 1961, no.106d (illustrated)

£5,000-7,000

27



28 λ  
**GRAHAM SUTHERLAND (BRITISH 1903-1980)**  
*STUDY FOR HANGING MAIZE*  
 Pencil  
 22.5 x 28.5cm (8¾ x 11 in.)

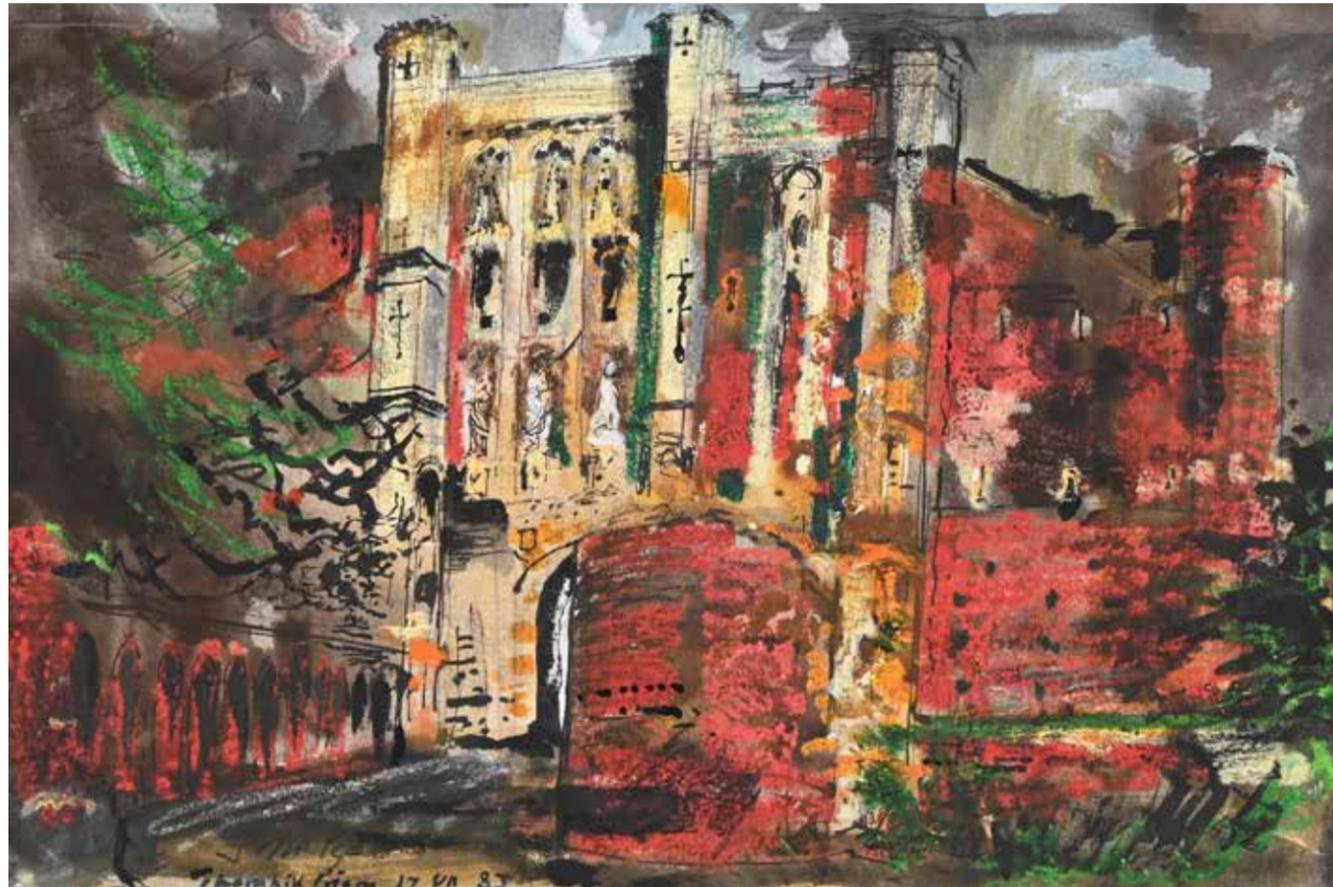
Executed in 1948.

**Provenance:**  
 Private Collection, Herbert Spencer  
 (a gift from the artist)  
 Thence by descent

**Literature:**  
 D. Cooper, *The Work of Graham Sutherland*,  
 London, 1961, no.95d (illustrated)

£2,000-3,000

28



29

29 λ  
 JOHN PIPER (BRITISH 1903-1992)  
 THORNHILL PRIORY  
 Watercolour, ink, pencil, oil and coloured crayon  
 Signed, titled and dated 17 VII 83 (lower left)  
 37 x 56cm (14½ x 22 in.)

£6,000-8,000



30

30 λ  
 JOHN PIPER (BRITISH 1903-1992)  
 PALAZZO IN VINCENZA, ITALY  
 Gouache, watercolour, ink and collage on paper  
 Signed (lower right)  
 52 x 68.5cm (20¼ x 26¾ in.)

Painted in 1957.

Provenance:  
 Spink, London

Exhibited:  
 London, Spink, 1996, no.9

£10,000-15,000



31

31 λ  
SIR JACOB EPSTEIN (BRITISH 1880-1959)  
*RALPH VAUGHAN WILLIAMS, O.M.*  
Bronze with green patina  
Signed (verso)  
Height (excluding base): 39cm (15¼in.)

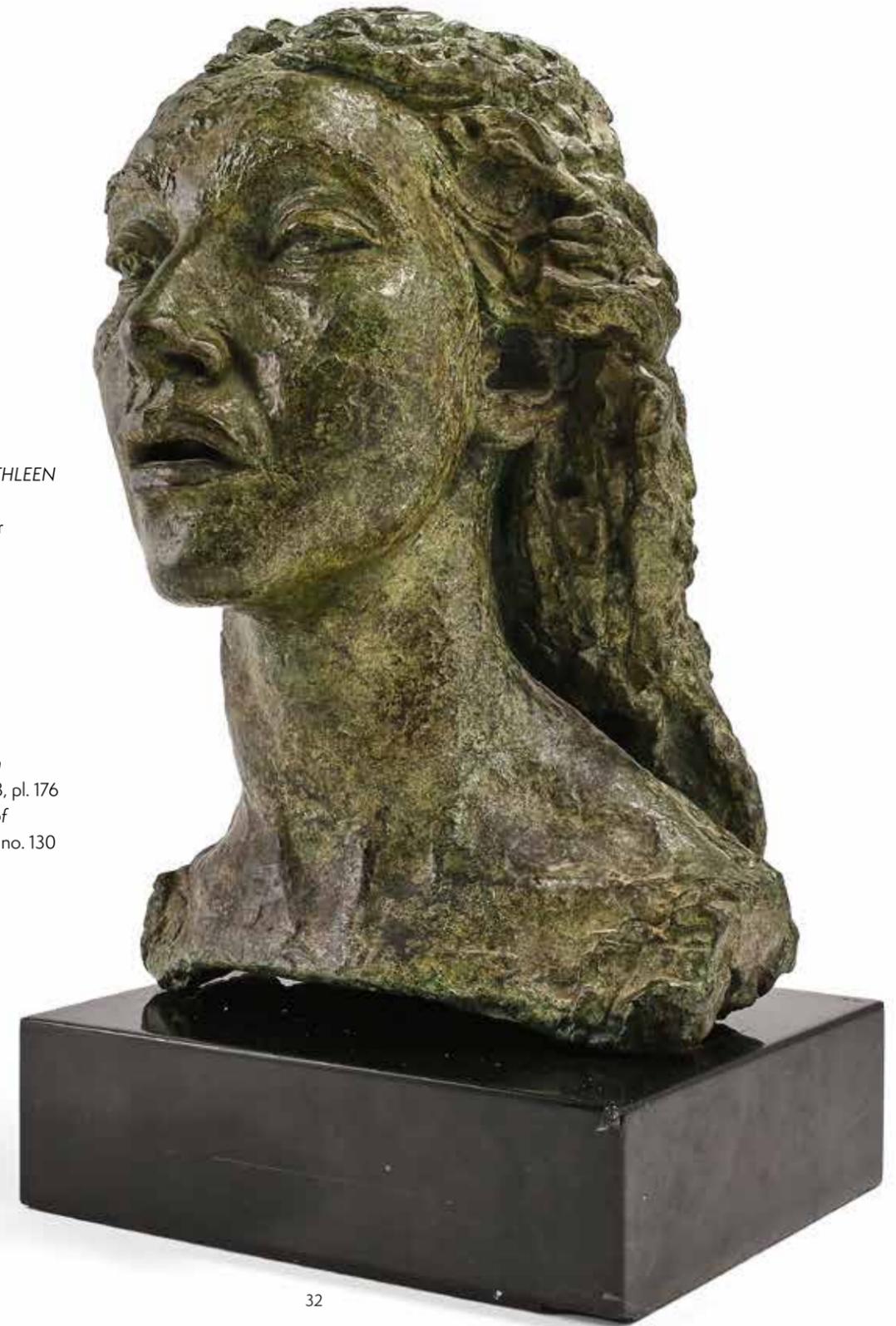
Conceived in 1949.

**Provenance:**  
From a Private Collection

**Literature:**  
Jacob Epstein, *An Autobiography*, London, 1955, p.234, illus.  
Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, pp. 334-5, pls. 519-20 (dates 1950)  
Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 205, no. 416

Ralph Vaughan Williams was a composer. He commissioned Epstein to produce his sculpture at the beginning of February 1949.

£7,000-10,000



32

32 λ  
SIR JACOB EPSTEIN  
(BRITISH 1880-1959)  
*SECOND PORTRAIT OF KATHLEEN*  
Bronze with green patina  
Signed to sitter's left shoulder  
Height: 39cm (15¼in.)

Conceived in 1922.

**Provenance:**  
From a Private Collection

**Literature:**  
Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 113, pl. 176  
Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 151, no. 130

£5,000-7,000



33 λ  
**SIR JACOB EPSTEIN (BRITISH 1880-1959)**  
**RISEN CHRIST (HANDS ONLY)**  
 Bronze with a dark brown patina  
 43 x 39cm (16¾ x 15¼ in.) (including base)

Conceived 1917-1919.

**Provenance:**  
 Sale, Sotheby's, London, 19 July 1969, lot 101  
 Agnew's Gallery, London  
 From a Private Collection

The present lot was part of a study intended for a large scale sculpture measuring 218cm tall depicting the sick Bernard van Dieren during 1917. Artists Jacob Kramer and Cecil Gray, the musician posed for the unfinished sections when Epstein returned to the work in 1918/1919.

£1,500-2,500

33



34

34 λ  
**SIR JACOB EPSTEIN (BRITISH 1880-1959)**  
**EPSTEIN'S LEFT HAND (SCULPTOR'S HAND)**  
 Bronze with a dark brown patina  
 20 x 14.5cm (7¾ x 5½ in.) (excluding base)

Probably cast after 1959.

**Provenance:**  
 From a Private Collection

**Literature:**  
 Evelyn Silber, *The Sculpture of Epstein*,  
 Oxford, 1986, p. 227, no. 526

£3,000-5,000

35  
**HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)**  
**FIREBIRD (THE RUSSIAN BALLET)**  
 Bronze  
 Signed  
 Height: 62cm (24¼ in.)

Cast in an edition of 10.

**Exhibited:**

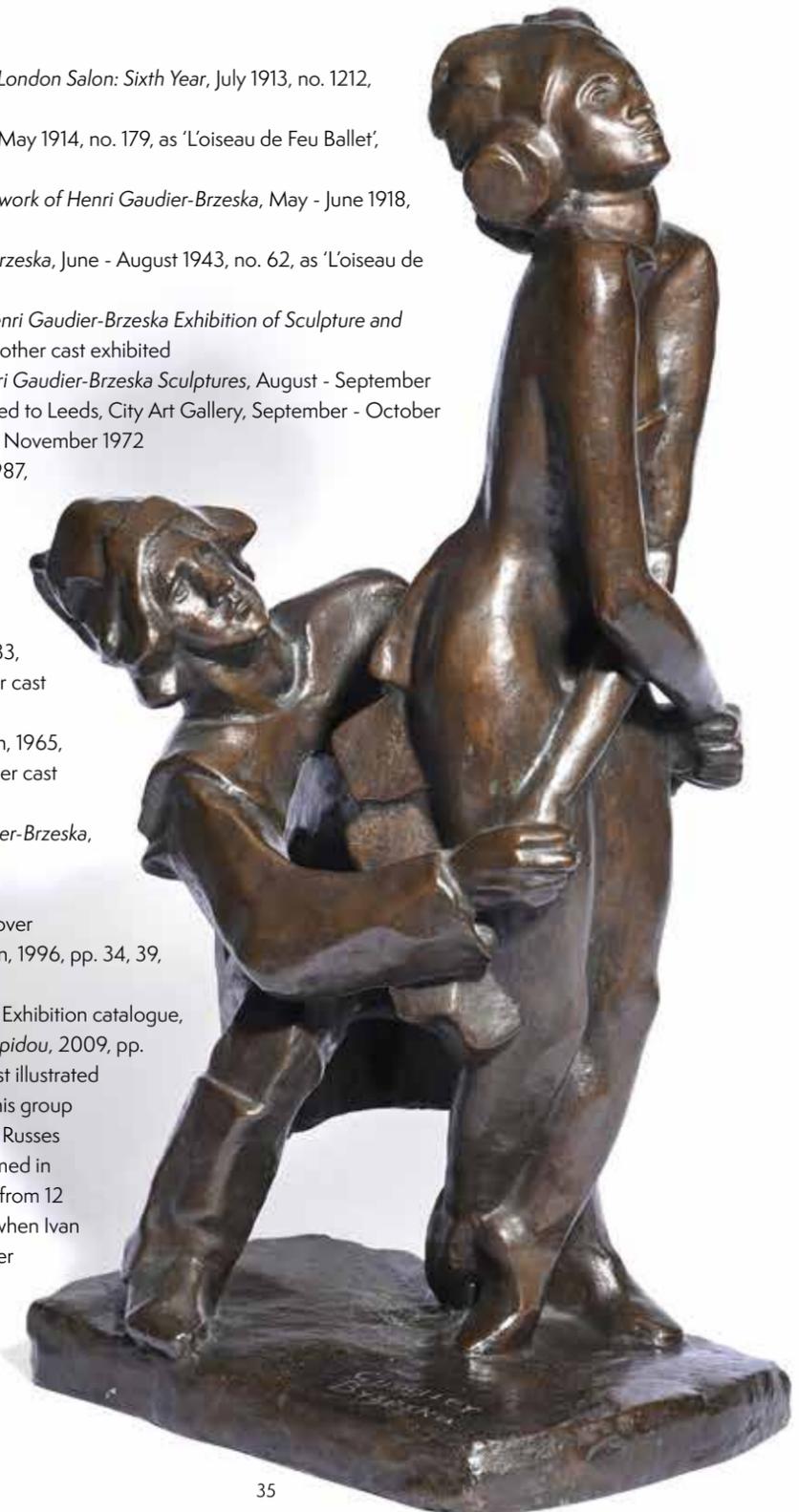
London, Royal Albert Hall, *Allied Artist's Association, The London Salon: Sixth Year*, July 1913, no. 1212, another cast exhibited  
 London, Whitechapel Art Gallery, *Twentieth Century Art*, May 1914, no. 179, as 'L'oiseau de Feu Ballet', another cast exhibited  
 London, Leicester Galleries, *A memorial exhibition of the work of Henri Gaudier-Brzeska*, May - June 1918, no. 31, as 'The Russian Ballet', another cast exhibited  
 Leeds, Temple Newsam, *Roy de Maistre, Henri Gaudier-Brzeska*, June - August 1943, no. 62, as 'L'oiseau de Feu', another cast exhibited  
 Leeds, Arts Council of Great Britain, Temple Newsam, *Henri Gaudier-Brzeska Exhibition of Sculpture and Drawings*, June - August 1956, no. 2, as 'Russian Ballet', another cast exhibited  
 Edinburgh, Scottish National Gallery of Modern Art, *Henri Gaudier-Brzeska Sculptures*, August - September 1972, no. 10, another cast exhibited: this exhibition travelled to Leeds, City Art Gallery, September - October 1972; and Cardiff, National Museum of Wales, October - November 1972  
 London, Mercury Gallery, *Gaudier-Brzeska*, May - June 1987, no. 5, as 'L'oiseau de Feu', another cast exhibited

**Literature:**

H.S. Ede, *Savage Messiah*, William Heinemann, London, 1931, pp.156-57  
 H. Brodzky, *Henri Gaudier-Brzeska 1891-1915*, London, 1933, pp. 36, 175-176, no. 179, as 'L'oiseau de Feu Ballet', another cast illustrated  
 M. Levy, *Gaudier-Brzeska Drawings and Sculpture*, London, 1965, pp. 17, 29, no. 73, pl. 73, as 'L'oiseau de Feu (Ballet)', another cast illustrated  
 R. Cole, *Burning to Speak: The Life and Art of Henri Gaudier-Brzeska*, Oxford, 1978, pp. 38, 61, no. 14, another cast illustrated  
 London, Mercury Gallery, Exhibition catalogue, *Gaudier-Brzeska*, 1987, no. 5, another cast illustrated on the front cover  
 E. Silber and D. Finn, *Gaudier-Brzeska Life and Art*, London, 1996, pp. 34, 39, 43, 84, 104-105, no. 18, pls 11-12, another cast illustrated  
 Paris, Centre Pompidou, Musée National d'Art Moderne, Exhibition catalogue, *Henri Gaudier-Brzeska in the collection of the Centre Pompidou*, 2009, pp. 176-177, 207, no. 13 and 21, as 'Oiseau de feu', another cast illustrated  
 Evelyn Silber comments, 'Julian Lousada commissioned this group showing Adolph Bolm and Tamara Karsavina in the Ballet Russes production of Stravinsky's *The Firebird*, which was performed in London for the first time during the Ballet Russes' season from 12 June - 1 August, 1912. The sculpture depicts the moment when Ivan Tsarevitch captures the Firebird. Lousada received a plaster and paid £20 for one bronze cast, the highest price paid for any of his works in his lifetime' (op. cit.).

This cast was sadly destroyed by bombing during the Blitz, and ten casts were subsequently produced from the surviving plaster.

£12,000-18,000



35



36

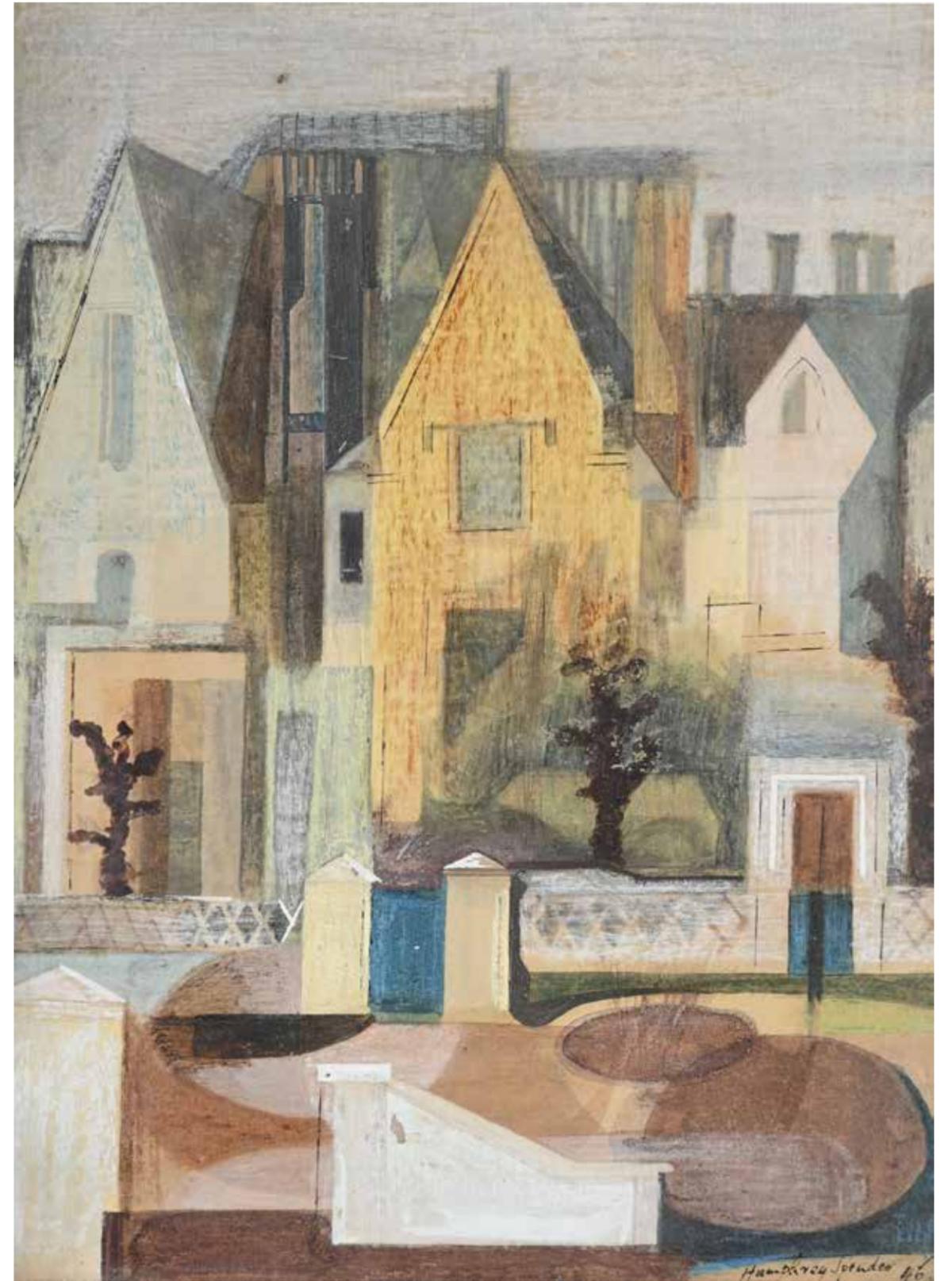
36 λ  
**HUMPHREY SPENDER (BRITISH 1910-2005)**  
*HOUSES WITH LAMP POST*  
 Watercolour ink and chalk  
 Signed and dated 1946 (lower right)  
 30 x 37cm (11¾ x 14½ in.)

**Provenance:**  
 The Redfern Gallery Ltd., London  
 Private Collection, Mrs. Jasper Peck (acquired  
 at the Redfern exhibition on 7 March 1947)  
 Thence by descent to the present owner

**Exhibited:**  
 London, The Redfern Gallery Ltd., March 1947

It has been suggested that the Lot 36 & Lot  
 37 illustrate houses in St. John's Wood where  
 Humphrey was living with his brother, poet  
 and novelist, Stephen Spender.

£2,000-3,000



37

37 λ  
**HUMPHREY SPENDER (BRITISH 1910-2005)**  
*TALL HOUSES*  
 Watercolour, ink and chalk  
 Signed and dated 46 (lower right)  
 37 x 26.5cm (14½ x 10¼ in.)

**Provenance:**  
 The Redfern Gallery Ltd., London  
 Private Collection, Mrs. Jasper Peck (acquired  
 at the Redfern exhibition on 7 March 1947)  
 Thence by descent to the present owner

**Exhibited:**  
 London, The Redfern Gallery Ltd., March 1947,  
 no. 88

£2,000-3,000

38

PAUL NASH (BRITISH 1889-1946)

STUDY IN PALE TONES: THE POND AT OXENBRIDGE, IDEN IN RYE, SUSSEX

Pencil, watercolour and coloured crayon

Signed and dated 1921 (lower right); further signed, titled and dated 1921 (verso)  
59 x 40cm (23 x 15½ in.)

**Provenance:**

Mrs Paul Nash, Oxford

The Leicester Galleries, London

Private Collection, Geoffrey Jellicoe (acquired at the 1952 exhibition)

Sale, Christie's, London, 4 June 1999, lot 2

Sale, John Nicholson Auctioneers, Haslemere, 11 October 2014, lot 401

Private Collection, Hampshire (acquired from the above sale)

**Exhibited:**

London, New English Art Club, January 1923, no.181

London, The Leicester Galleries, *New Year Exhibition*, January 1952, no.25

**Literature:**

Andrew Causey, *Paul Nash*, Oxford, 1980, no. 373

The present work is one of the earliest depictions of Oxenbridge farmhouse in the village of Iden in East Sussex. Paul and his wife Margaret moved to nearby Dymchurch in 1921, the same year as this drawing. Nash's mental health was severely impacted by his wartime experience and this was a period characterised by inner turmoil and subsequent recuperation. *Study in Pale Tones, the Pond at Oxenbridge* is a break from the desolation of Nash's wartime works and a move towards the romantic depictions of the English landscape that characterised his work between in the decade that followed.

Oxenbridge Farm in Iden was owned by close friends of the Nashes, Bertram and Kitty Buchanan. Bertram had also served as a war artist and they were frequent visitors to the farm which became a recurrent subject of many of Nash's 1920s works, including Fig. 1, *Oxenbridge Pond*, 1927-28 (Birmingham City Museums & Art Gallery). From Dymchurch, the Nashes moved to Oxenbridge Cottage in 1925, staying there until they left for Rye in 1930.

£8,000-12,000



Paul Nash, *Oxenbridge Pond*, 1927-28,  
Photo by Birmingham Museums Trust



39 λ  
SIR MATTHEW SMITH (BRITISH 1879-1959)  
*STILL LIFE WITH TULIPS IN A BOWL*  
Oil on canvas  
54 x 65cm (21¼ x 25½ in.)

Painted in 1932.

**Provenance:**

Arthur Tooth and Sons, London  
Private Collection, Sir James Robert McGregor (1889-1973), Sydney  
(acquired from the above on 6 September 1933)  
Sale, Sotheby's, London 20 November 1991, lot 107  
Sale, Sotheby's, London, 3 December 1998, lot 62  
Collection of the late John Lippitt, Hampshire

**Literature:**

*Art in Australia*, Third Series, no. 57, November 1935, p. 21 (illustrated)  
John Gledhill, *Matthew Smith: Catalogue Raisonne of the Oil Paintings*,  
Farnham, 2009, cat. no. 342 (as *Tulips and white hyacinths*), illustrated p. 154

£15,000-25,000



39

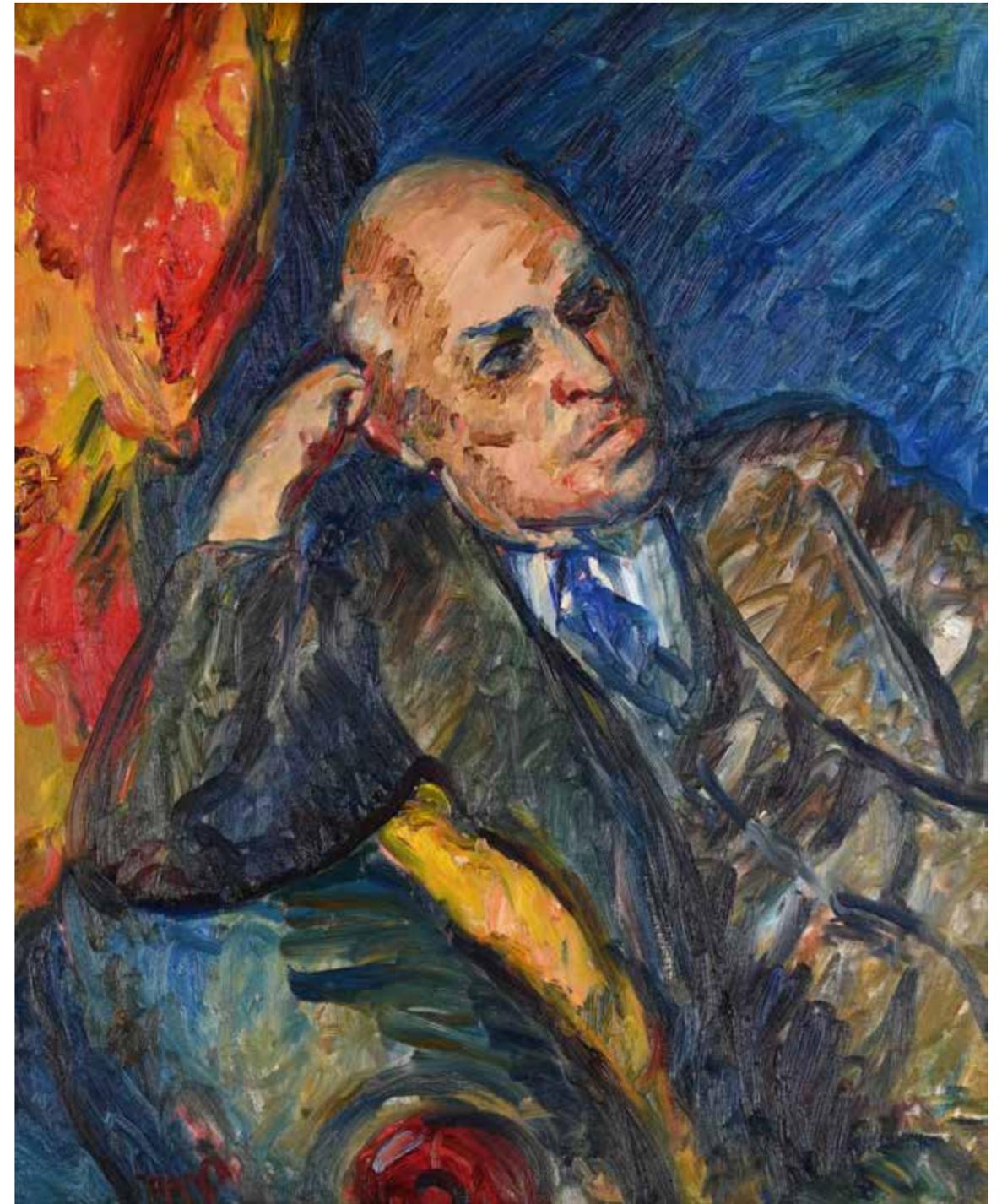


40

40 λ  
SIR MATTHEW SMITH (BRITISH 1879-1959)  
*FRUIT ON A BLUE PLATE*  
Watercolour  
22 x 29cm (8½ x 11¼ in.)

Provenance:  
Roland, Browse & Delbanco, London  
Acquired from the above by the parents of the present owner  
Thence by descent

£1,000-1,500



41

41 λ  
SIR MATTHEW SMITH (BRITISH 1879-1959)  
*PORTRAIT OF DUDLEY WALLIS*  
Oil on canvas  
Signed with initials (lower left)  
77.5 x 63.5cm (30½ x 25 in.)

Painted circa 1936.

Provenance:  
Arthur Tooth & Sons, London  
Private Collection, Sir David & Lady Scott, London (acquired from the above on 13 September 1960)  
Their sale, Sotheby's, London, *A GREAT BRITISH COLLECTION: The pictures collected by Sir David and Lady Scott, sold to benefit the Finnis Scott Foundation*, 19 November 2008, lot 172  
Sale, Chiswick Auctions, London, 28 June 2018, lot 76  
Private Collection, Hampshire (acquired from the above sale)

£8,000-12,000



42

**42**  
**HILDA FEARON (BRITISH 1878-1917)**  
*THE BATHERS*  
 Oil on panel  
 Signed (lower left)  
 38.5 x 45.7cm (15 x 17 in.)

**Provenance:**  
 Sale, Christie's, *Victorian & Traditionalist Pictures*, 8 June 2006, lot 294

**£6,000-8,000**

Study of woman stood beside the sea holding a parasol to reverse of panel.



43

**43**  
**HARRY WATSON (BRITISH 1871-1936)**  
*TWO FIGURES BY A WATERFALL*  
 Watercolour  
 Signed (lower right)  
 49 x 59.5cm (19¼ x 23¼ in.)

Painted *circa* 1935.

**Provenance:**  
 Norfolk Art Centre, Buxton Mill Galleries Ltd., Buxton-Lamas, Norwich

**£4,000-6,000**

**44 λ**  
**CAMPBELL ARCHIBALD MELLON (BRITISH 1876-1955)**  
*NOVEMBER, GORLESTON BEACH*  
 Oil on board  
 Signed (lower right)  
 24 x 34cm (9¼ x 13¼ in.)

**Provenance:**  
 Royal Exchange Art Gallery, London  
 Acquired from the above by the present owner

**£2,000-3,000**



44



45

**45**  
**STANISLAS LÉPINE (FRENCH 1835 -1892)**  
*PLAINE DE GENNEVILLIERS,*  
*CHAMPS DE BLE*  
 Oil on canvas  
 Signed (lower left)  
 24 x 33cm (9¼ x 12 in.)

Painted circa 1874-76.

**Provenance:**  
 Sale, Hotel Drouot, Paris, *Tableaux par Lepine*,  
 15 March 1877, lot 32  
 Félix Gérard, Paris  
 Kunsthandel M. L. de Boer, Amsterdam  
 Sale, Sotheby's, London, 3 December 1981,  
 lot 602  
 Acquired from the above sale by the parents  
 of the present owner  
 Thence by descent

**Literature:**  
 R. & M. Schmit, *Stanislas Lépine 1835-1892*,  
*Catalogue Raisonné de l'oeuvre peint*, Paris,  
 1993, p. 223, no. 561 (illustrated)

**£3,000-5,000**



46

**46 λ**  
**MARCEL DYF (FRENCH 1899-1985)**  
*PECHEUR SUR L'ETANG DE SAINT QUENTIN EN ILE DE FRANCE*  
 Oil on canvas  
 Signed (lower right)  
 61 x 73cm (24 x 28½ in.)

The work is registered in the Marcel Dyf Archive under N° ID : 3555.

**Provenance:**  
 Frost & Reed, London, no. 47897, titled '*Regate au bord de l'étang*'  
 Sudgrove House, Gloucestershire

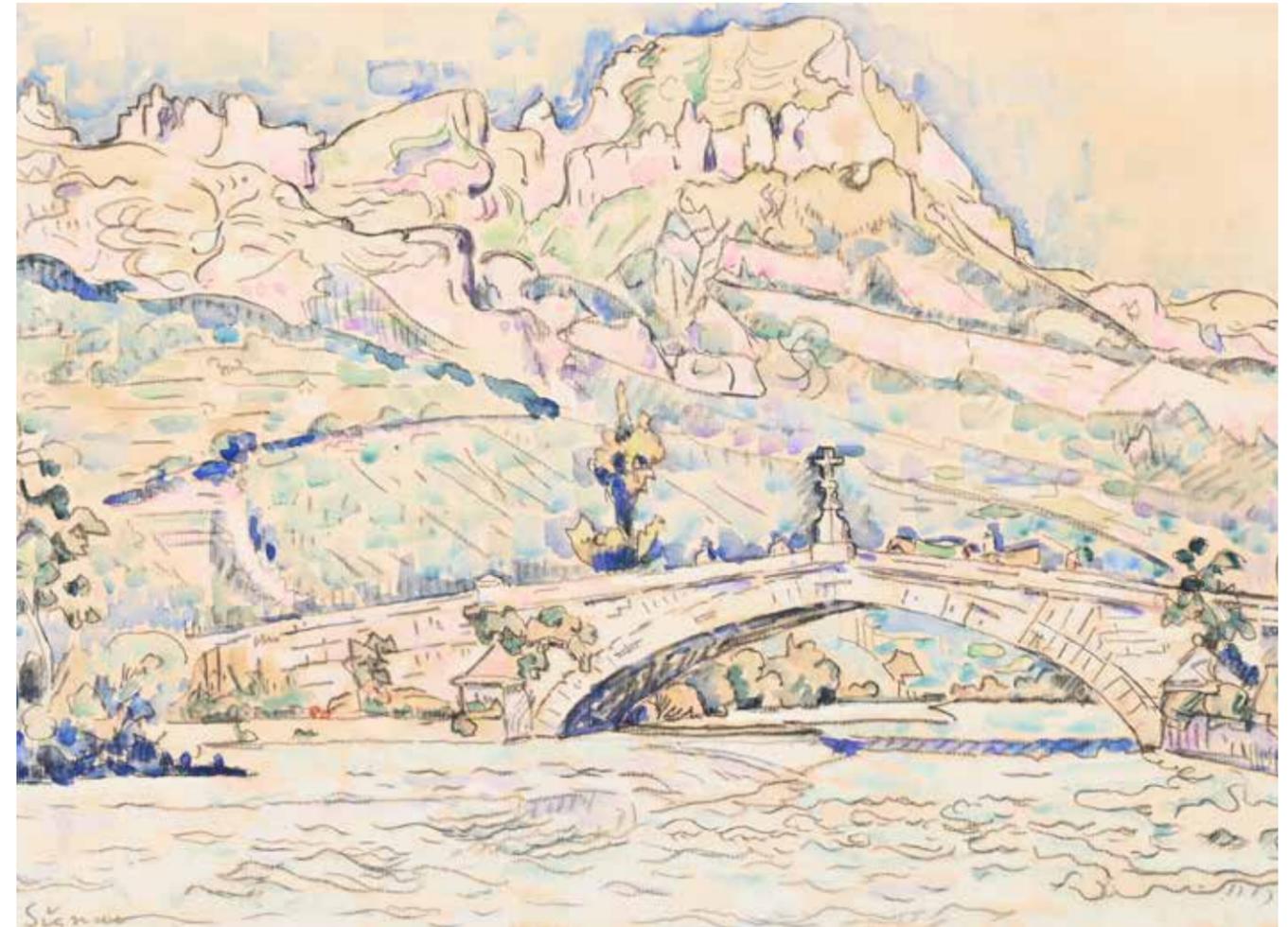
We are grateful to Claudine Dyf for her assistance in cataloguing  
 this work.

**£5,000-7,000**

47  
PAUL SIGNAC (FRENCH 1863-1935)  
*PONT SUR LA RIVIERE*  
Watercolour and black crayon  
Signed (lower left)  
29 x 41cm (11¼ x 16 in.)

Provenance:  
From a Private Collection

£15,000-25,000



47



48

48 λ  
**MARCEL DYF (FRENCH 1899-1985)**  
*NU ALLONGE*  
 Oil on canvas  
 Signed (lower right)  
 54 x 65cm (21¼ x 25½ in.)

Painted circa 1970.

**Provenance:**  
 Frost & Reed Gallery, London  
 Sale, Lawrence's Auctioneers, Bletchingly, 3 February 2015, lot 1375  
 Private Collection, Hampshire (acquired from the above sale)

We are grateful to Claudine Dyf for her assistance in cataloguing this work. The work will be included in the Marcel Dyf Archive.

£5,000-7,000



49

49 λ  
**MARIE LAURENCIN (FRENCH 1883-1956)**  
*L'ESPAGNOLE*  
 Oil on paper laid to canvas, oval  
 Signed (lower right)  
 53 x 43cm (20¾ x 16¾ in.)

**Provenance:**  
 Peter Meltzer, Canada, Private Collection,  
 where purchased by Count Manfredi della  
 Gherardesca

**Exhibited:**  
 Toronto, Art Gallery of Ontario, on loan in  
 memory of Elise and David Meltzer, 1979

This work is recorded in the  
 Marie Laurencin Archives.  
 Please see our website for the footnote.

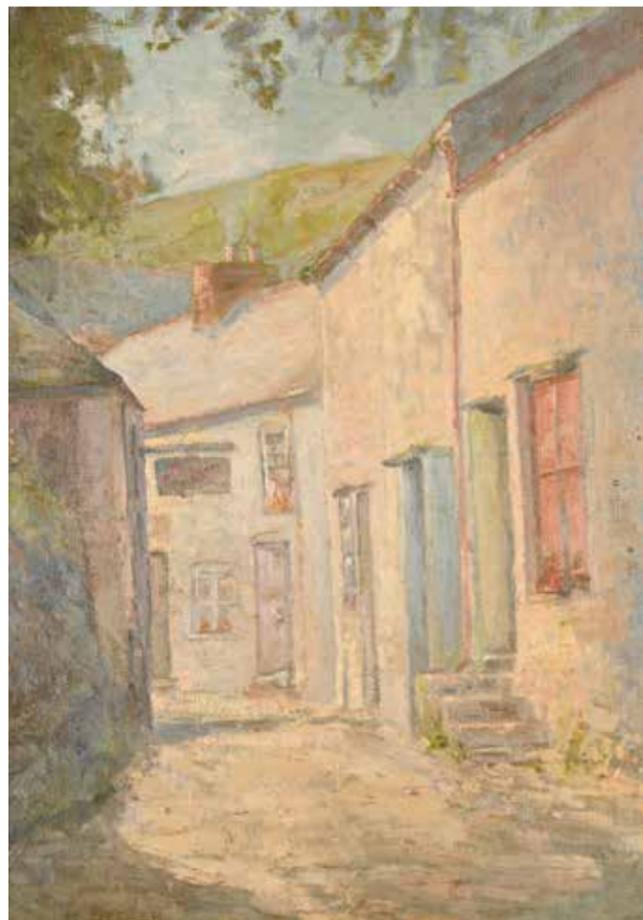
£7,000-10,000



50



51



52

**50**  
**WILFRED GABRIEL DE GLEHN**  
 (BRITISH 1870-1951)  
*THE VILLAGE GREEN IN EVENING LIGHT*  
 Oil on canvas  
 Signed and dated 1893 (lower left)  
 60.5 x 50cm (23¾ x 19½ in.)

£2,500-3,500

**52**  
**HARRY BECKER (BRITISH 1865-1928)**  
*STREET VIEW WITH HILLS BEYOND*  
 Oil on canvas  
 Signed (lower left)  
 61 x 40.5cm (24 x 15¾ in.)

£1,000-2,000

**51**  
**WYNFORD DEWHURST**  
 (BRITISH 1864-1941)  
*SUNNY PASTURES, A BIT OF NORMAN LANDSCAPE*  
 Oil on canvas  
 Signed (lower right)  
 82.5 x 61cm (32¼ x 24 in.)

**Provenance:**  
 Sale, Christie's, London,  
 23 June 1994, lot 5

£3,000-5,000



53

**53 λ**  
**VICTOR VIGNON (FRENCH 1847-1909)**  
*LES HAUTEURS DE TRIEL-SUR-SEINE*  
 Oil on canvas  
 Signed (lower right)  
 46.5 x 55.5cm (18¼ x 21¾ in.)

Painted in 1881.

**Provenance:**  
 Kaplan Gallery, London  
 Mrs William Nitze, Washington DC  
 Sale, Sotheby's, London, 21 February 1990, lot 70  
 Private collection, Paris  
 Stoppenbach & Delestre, London  
 Private collection, UK

The authenticity of this work has been confirmed by Stéphane Kempa, who will be including it in the forthcoming *Victor Vignon catalogue raisonné*.

£2,000-3,000



54



55



56

**54**  
**THEOPHILE ALEXANDRE**  
**STEINLEN (FRENCH 1859-1923)**  
*TROIS FEMMES AVEC UN*  
*ENFANT*  
 Blue crayon  
 Signed, dedicated and dated A  
*Mlss Bessie Dibblee souvenir de*  
*Paris Mai 1908 (lower left)*  
 40.5 x 31cm (15¾ x 12 in.)

**Provenance:**  
 The Folio Society, London  
 (stock no. D3130)

£600-800

**56**  
**LÁSZLÓ BÁRÓ MEDNYANSZKY (HUNGARIAN 1852-1919)**  
*MAN IN A BLUE HAT*  
 Watercolour and pencil  
 Signed (lower right)  
 25.5 x 18.5cm (10 x 7¼ in.)

**Provenance:**  
 Abbott and Holder, London

£700-1,000

**55**  
**PAUL CÉSAR HELLEU**  
**(FRENCH 1859-1927)**  
*PORTRAIT OF A LADY,*  
*SIDE PROFILE*  
 Crayon and wash  
 Signed (lower right)  
 32.5 x 21cm (12¾ x 8¼ in.)

£1,000-1,500

**57**  
**CHRISTOPHER WOOD**  
**(BRITISH 1901-1930)**  
*CIRCUS TROUPE*  
 Pencil  
 25.5 x 32.5cm (10 x 12¾ in.)

Drawn circa 1929-30.

**Provenance:**  
 Sale, Christie's, 11 June 1998, lot 31

It has been suggested that the work  
 relates to the Luna Park Ballet for which  
 Christopher Wood was commissioned by  
 Boris Kochno in Paris.

£1,000-1,500



57

**58**  
**CHRISTOPHER WOOD**  
**(BRITISH 1901-1930)**  
*TWO GIRLS*  
 Pencil  
 Numbered (verso)  
 25 x 32cm (9¾ x 12½ in.)

**Provenance:**  
 The Mercury Gallery, London  
 Whitford Fine Art, London

£500-700



58



59

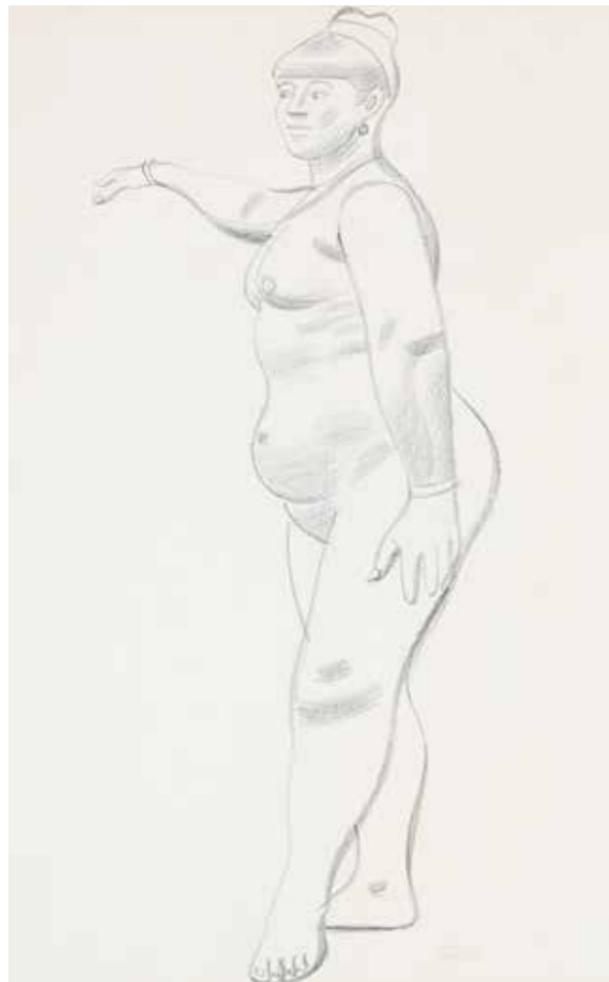
**59**  
**CHRISTOPHER WOOD (BRITISH 1901-1930)**  
*SITTING NUDE*  
Pencil  
32 x 24cm (12½ x 9¼ in.)

Drawn in 1926.

**Provenance:**  
Private Collection, Sir Rex Nan Kivell  
Private Collection, Dr William Mason  
Michael Parkin Gallery, London  
Private Collection, Mrs Heather Mansell Jones

**Exhibited:**  
London, Michael Parkin Gallery, no. 35

£600-800



60

**60 λ**  
**WILLIAM ROBERTS (BRITISH 1895-1980)**  
*STANDING FEMALE NUDE*  
Pencil  
Signed (lower right)  
38 x 23cm (14¾ x 9 in.)

Drawn circa 1945.

**Provenance:**  
Sale, Sotheby's, London, 6 October 1993, lot 98 (unverified)  
England & Co. Gallery, London

£2,000-3,000



61

**61 λ**  
**AUSTIN OSMAN SPARE (BRITISH 1888-1956)**  
*SEATED FEMALE NUDE*  
Pencil  
Signed with initials and dated 31 (lower left)  
39 x 39cm (15¼ x 15¼ in.)

£3,000-5,000



62

62 λ  
**DUNCAN GRANT (BRITISH 1885-1978)**  
*STUDY FOR PANEL TO DECORATE THE QUEEN MARY*  
 Pastel  
 47 x 60cm (18½ x 23½ in.)

Executed circa 1935.

**Provenance:**  
 Private Collection, Sir Kenneth Clark  
 Abbott & Holder, London  
 Sale, Christie's South Kensington, 31 October 2007, lot 1317  
 Brown & Rigg, Tetbury, Gloucestershire  
 Acquired from the above by the present owner in 2012

In 1935 Duncan Grant was commissioned to create a series of large panels, carpets, curtains and textiles for the First Class lounge on Cunard's Ocean Liner, The Queen Mary. Although originally accepted for the interior, the Chairmen and board of Directors turned down Grant's designs and they were never installed.

£3,000-5,000



63

63 λ  
**DUNCAN GRANT (BRITISH 1885-1978)**  
*DESIGN FOR A LIDDED JAR: THE THREE GRACES*  
 Watercolour and pencil  
 With study of figures (verso)  
 33.5 x 24cm (13 x 9¼ in.)

Painted circa 1935.

**Provenance:**  
 Estate of the artist

£3,000-5,000

## WORKS FROM THE GUY REED COLLECTION AT COPGROVE HALL, SOLD ON BEHALF OF THE GUY REED WILL TRUST AND A MEMBER OF THE REED FAMILY | LOTS 64-71

Guy Reed was born into a farming family in Yorkshire and grew up near Thirsk, in the village of Sandhutton. During and after World War II, he served in the Royal Air Force and by the age of eighteen he was stationed in France, tasked with refuelling and re-arming Spitfires. Once demobilised, Reed acquired redundant airfields on whose runways he located poultry farming units, achieving remarkable success with companies like Buxted Chickens, Buxted Turkeys and Nitrovit Foodstuffs and establishing himself as a key figure in the agricultural industry. He later diversified his business interests and achieved further success towards the end of his career with Reed Boardall Cold Storage.

Following Guy Reed's death in 2013, Copgrove Stud was transferred to the Guy Reed Will Trust, ensuring that its operations would continue in accordance with his wishes. Today, Copgrove operates as a premier commercial stud farm in Yorkshire, offering boarding services to horses owned by a prestigious global clientele. Reed's blood lines continue to produce winners — most recently Economics, a descendant of Ardneasken, who won the 2024 Dante Stakes at York.

### COPGROVE HALL

Copgrove Hall was built to its present Neoclassical form in 1821 for Thomas Duncombe, on a beautiful sloping site overlooking a lake. The landscape was designed by Thomas White, who also worked on other Yorkshire estates such as Harewood and Sledmere House. Climbing vines cover much of the exterior, blending the house seamlessly into its natural surroundings and strengthening its connection to the landscape.



64 λ  
MARY FEDDEN (BRITISH 1915-2012)  
*THE WHITE UMBRELLA*  
Oil on canvas  
Signed and dated 1995 (lower left)  
91.5 x 101.5cm (36 x 39¾ in.)

64

Provenance:  
Richard Green, London  
Guy Reed, Copgrove Hall  
Guy Reed Will Trust

£20,000-30,000

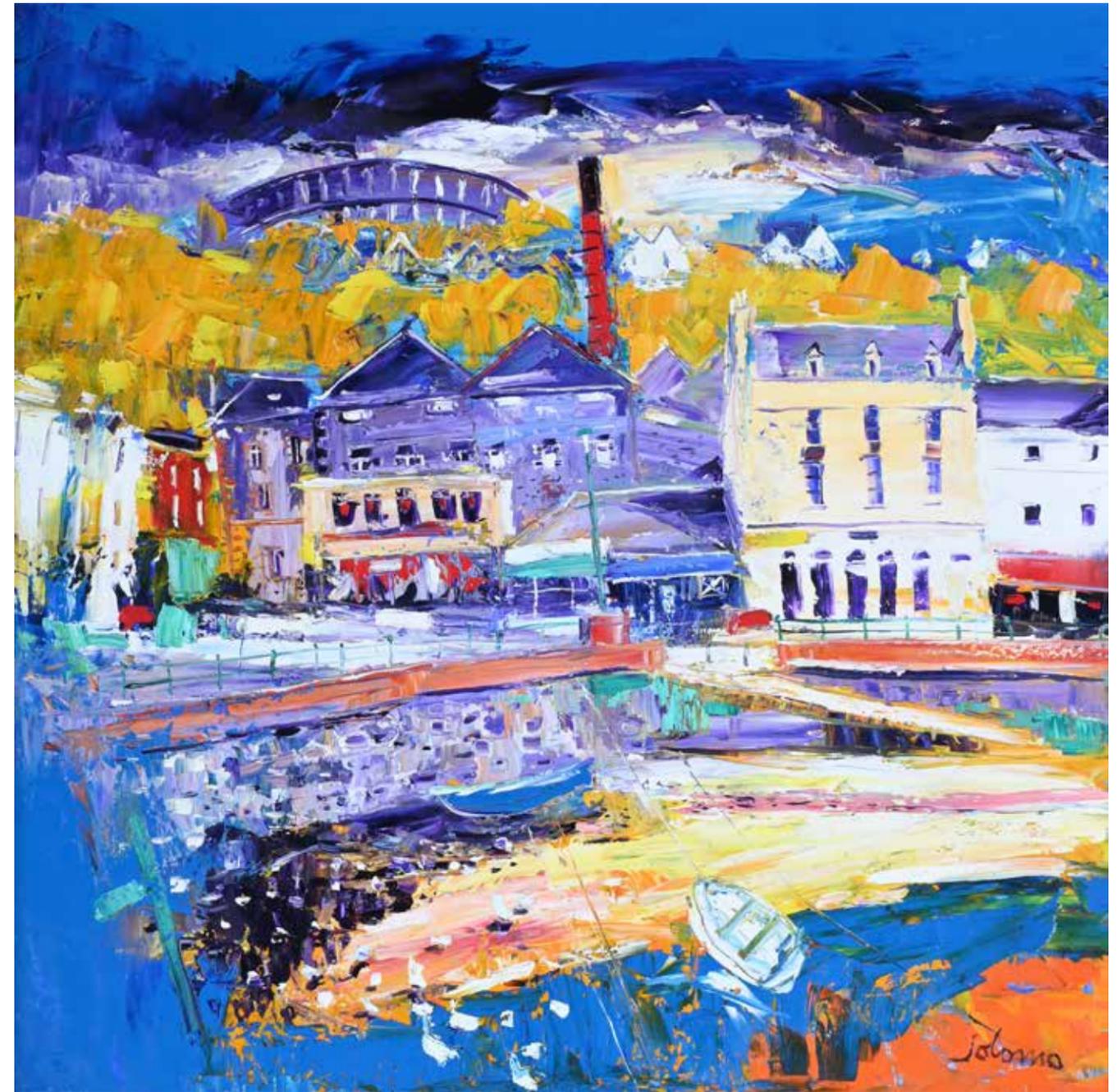


65

65 λ  
**JEROEN KRABBÉ (DUTCH B. 1944)**  
*A VIEW FROM MY WINDOW AT THE DATAI III, MALAYSIA*  
 Oil on canvas  
 Signed and dated 1994 (lower left); further signed, titled,  
 inscribed and dated 1994 (verso)  
 89.5 x 70cm (35 x 27½ in.)

Provenance:  
 Francis Kyle Gallery, London  
 John Reed, removed from Copgrove Hall

£400-600



66

66 λ  
**JOHN LOWRIE MORRISON (BRITISH B.1948)**  
*AUTUMN LIGHT, BIBAN*  
 Acrylic on canvas  
 Signed (lower right); further signed, titled and dated 2006 (verso)  
 90 x 90cm (35¼ x 35¼ in.)

Provenance:  
 Kranenburg Fine Art, Argyll  
 Guy Reed Will Trust

£2,000-3,000



67

67 λ  
 GERALD A. COOPER (BRITISH 1898-1975)  
 FLOWER PIECE  
 Oil on panel  
 Signed (lower left); further signed, titled and inscribed No. 1  
 (verso)  
 76.5 x 63.5cm (30 x 25 in.)

Provenance:  
 Frost & Reed, London  
 Richard Green, London  
 Guy Reed, Copgrove Hall  
 Guy Reed Will Trust

Exhibited:  
 London, Royal Academy, Summer Exhibition, 1955, no. 229

£2,000-3,000



68

68 λ  
 GERALD A. COOPER (BRITISH 1898-1975)  
 HOLLYHOCKS  
 Oil on panel  
 Signed (lower right); further signed, titled and inscribed No. 2  
 (verso)  
 76 x 63.5cm (29¾ x 25 in.)

Provenance:  
 Frost & Reed, London, stock no. 18890  
 Richard Green, London  
 Guy Reed, Copgrove Hall  
 Guy Reed Will Trust

Exhibited:  
 London, Royal Academy, Summer Exhibition, 1955, no. 225

£2,000-3,000



69

69 λ  
 HAROLD CLAYTON (BRITISH 1896-1979)  
 A BOUQUET OF FLOWERS IN AN URN ON A STONE LEDGE  
 Oil on canvas  
 Signed (lower left)  
 63.5 x 76cm (25 x 29¾ in.)

Provenance:  
 Guy Reed, Copgrove Hall  
 Guy Reed Will Trust

£1,500-2,500

## OTHER PROPERTIES



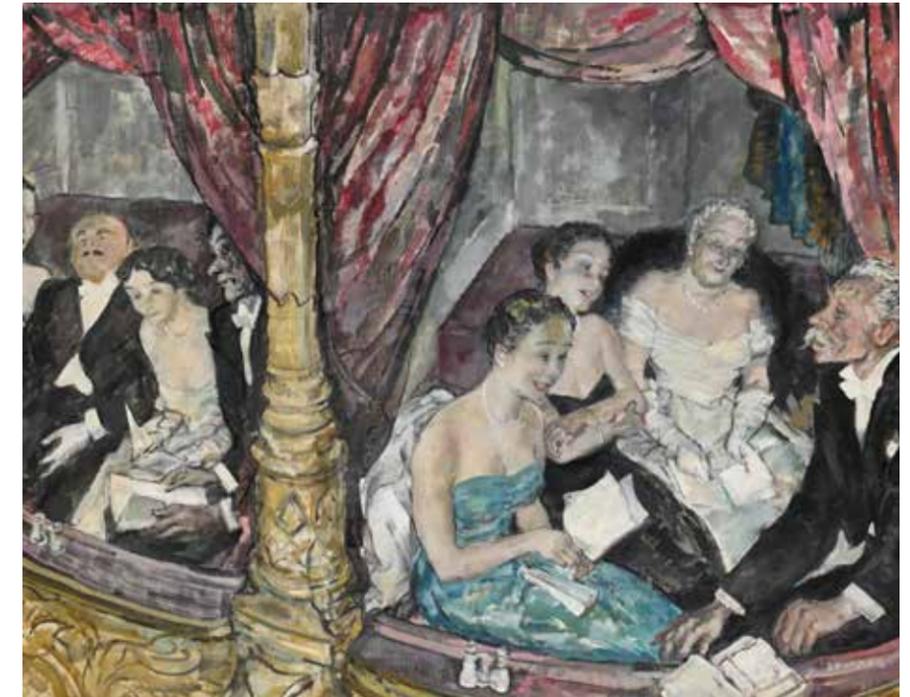
70

70 λ  
**DORIS CLARE ZINKEISEN**  
 (BRITISH 1898-1991)  
*THE STEAMBOAT*  
 Signed (lower right)  
 46 x 60cm (18 x 23½ in.)

**Provenance:**  
 Guy Reed, Copgrove Hall  
 Guy Reed Will Trust

**Exhibited:**  
 London, The Fine Art Society, June 1952

£600-800



72

72 λ  
**STEVEN SPURRIER** (BRITISH 1878-1961)  
*THE CRITICS*  
 Oil on canvas  
 Signed and dated 53 (lower right)  
 71.5 x 92cm (28 x 36 in.)

**Exhibited:**  
 London, Royal Academy, 1953  
 London, The Arts and the Cafe Royal,  
 1956 (1st prize)

£1,500-2,000



71

71 λ  
**CECIL BEATON** (BRITISH 1904-1980)  
*'ASCOT COSTUMES' VIII*  
 Ink, crayon and watercolour with swatches of  
 material (upper right)  
 Signed twice and inscribed (to lower edge)  
 45 x 31cm (17½ x 12 in.)

**Provenance:**  
 The Redfern Gallery, London, no. 94  
 Private Collection, C.B. Shackleton Esq  
 (acquired from the above 8 December 1964)  
 Guy Reed, Copgrove Hall  
 Guy Reed Will Trust

£600-800



73

73 λ  
**RAOUL MILLAIS** (BRITISH 1901-1999)  
*HORSE AND CARRIAGE, WITH FIGURES  
 RESTING IN THE PARK*  
 Oil on canvas  
 Signed (lower right)  
 20.5 x 25.5cm (8 x 10 in.)

£600-800



74

74 λ  
 DOROTHEA SHARP (BRITISH 1874-1955)  
*BABY IN A PRAM AMONGST THE DAISIES*  
 Oil on canvas  
 Signed (lower right)  
 41.5 x 46.5cm (16¼ x 18¼ in.)

£5,000-7,000

75 λ  
 SIR JACOB EPSTEIN (BRITISH 1880-1959)  
*FOURTH PORTRAIT OF PEGGY JEAN (ASLEEP)*  
 Bronze with a green patina  
 Signed (to left shoulder)  
 Height: 26cm (10in.)

Conceived in 1920.

Provenance:  
 From a Private Collection

Literature:  
 Hubert Wellington, *Jacob Epstein*, London, 1925, p. 25, pl. 17  
 Jacob Epstein, *Let There Be Sculpture*, London, 1940, p. 203, illus.  
 Robert Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, p. 232, no. 76  
 Jacob Epstein, *Epstein: An Autobiography*, London, 1955 illus.  
 Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 103, pl. 160  
 Barbara and Edward P. Schinman, *Jacob Epstein. A Catalogue of the Collection of Edward P. Schinman*, Vancouver, 1970, p. 72, illus.  
 Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, pp. 146-47, no. 110

£2,000-3,000



75



76

76 λ  
 DOROTHEA SHARP (BRITISH 1873-1955)  
*STILL LIFE OF FLOWERS*  
 Oil on board  
 Signed (lower left)  
 51 x 41.5cm (20 x 16¼ in.)

Provenance:  
 Spink & Son, London  
 Thence by descent to the present owner

£6,000-8,000



77

77  
**ALFRED FREDERICK WILLIAM HAYWARD**  
 (BRITISH 1856-1939)  
*WHITE CONVULVULUS*  
 Oil on canvas  
 Signed (lower right)  
 43.5 x 33.5cm (17 x 13 in.)

**Provenance:**  
 The Fine Art Society, London

**Exhibited:**  
 London, The Fine Art Society, March 1945

£800-1,200



79

79 λ  
**HERBERT ROYLE (BRITISH 1870-1958)**  
*SNOWY LANDSCAPE*  
 Oil on canvas  
 Signed (lower right)  
 63.5 x 76cm (25 x 29¾ in.)

£800-1,200



78

78 λ  
**ERNEST JULES RENOUX**  
 (FRENCH 1863-1932)  
*JARDIN DU LUXEMBOURG*  
 Oil on canvas  
 Signed (lower left) titled (verso)  
 38 x 56cm (14¾ x 22 in.)

**Provenance:**  
 Kaplan Gallery, London

£500-700



80

**80 λ**  
SIR JACOB EPSTEIN (BRITISH 1880-1959)  
OLIVE

Bronze with a brown patina  
Height: 35cm (13¾in.)

Conceived in 1934.

**Provenance:**  
From a Private Collection

**Literature:**  
Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 214, pl. 329  
Barbara and Edward P. Schinman, *Jacob Epstein. A Catalogue of the Collection of Edward P. Schinman*, Vancouver, 1970, p. 51 (illustrated)  
Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 177, no. 250

£3,000-5,000



81

**81 λ**  
SIR JACOB EPSTEIN (BRITISH 1880-1959)  
OLD SMITH

Bronze with a black patina  
Height: 37cm (14½in.)

Conceived in 1922.

**Provenance:**  
From a Private Collection

**Literature:**  
Arnold L. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art*, London, 1931, p. 180  
Jacob Epstein, *Let There Be Sculpture*, London, 1940, p. 112  
Robert Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, p. 234, no. 97  
Jacob Epstein, *Epstein: An Autobiography*, London, 1955, p. 93  
Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 113, pl. 179  
Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 151, no. 129

£2,000-3,000

**82 λ**  
ALFRED WOLMARK (BRITISH 1877-1961)  
OXFORDSHIRE LANDSCAPE

Oil on board  
Signed and dated 41 (lower right)  
49 x 65cm (19¼ x 25½ in.)

**Provenance:**  
Private Collection, F. Davidson Esq.  
Ben Uri Art Gallery (presented by the above)

£2,000-3,000



82

**83 λ**  
ISABELLE DE GANAY (FRENCH B. 1960)  
LE CHAMPS FLEURI VERS LA CADIERE D'AZUR

Oil on canvas  
Signed (lower left)  
91 x 119cm (35¾ x 46¾ in.)

**Provenance:**  
The Collection of The Bowerman Charitable Trust

£2,000-3,000



83

**84 λ**  
ROBERT BUHLER (BRITISH/SWISS 1916 -1989)  
LANDSCAPE

Oil on board  
Signed (lower right)  
45.5 x 78cm (17¾ x 30½ in.)

£600-800



84



85

**85 λ**  
**ENZO PLAZZOTTA**  
 (ITALIAN 1921-1981)  
*ICARUS*  
 Bronze  
 Signed and numbered 3/6  
 Width: 102cm (40in.)

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

**£1,500-2,000**

**Provenance:**  
 Obelisk Gallery, London

**86 λ**  
**SIR JACOB EPSTEIN (BRITISH 1880-1959)**  
*BETTY PETERS*  
 Bronze with brown patina  
 Height (excluding base): 22cm (8½in.)

**Provenance:**  
 From a Private Collection

Epstein produced a series of works based on the sitter, Betty Peters between 1943-45. See Evelyn Silber, pp. 193-195 for illustrated examples.

**£1,500-2,500**



86

**87 λ**  
**SIR JACOB EPSTEIN**  
 (BRITISH 1880-1959)  
*LITTLE EILEEN*  
 Bronze with light green patina  
 Height (excluding base): 28cm (11in.)

Conceived in 1927.

**Provenance:**  
 From a Private Collection

**Literature:**  
 Arnold L. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art*, London, 1931, p. 186  
 Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 173, pl. 262 (dates 1930)  
 Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 161, no. 178

Little Eileen was a childhood friend of Peggy Jean, first daughter of Sir Jacob Epstein.

**£3,000-5,000**



87



88

**88 λ**  
**SIR JACOB EPSTEIN**  
 (BRITISH 1880-1959)  
*JOAN GREENWOOD (CHILD)*  
 Bronze with a gold patina  
 Height (excluding base): 36cm (14in.)

Conceived in 1930.

**Provenance:**  
 From a Private Collection

**Literature:**  
 Arnold L. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art*, London, 1931, p. 190 (dates 1931)  
 L. B. Powell, *Jacob Epstein*, London, 1932, ill. (dates 1930)  
 Robert Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, p. 238, no. 161  
 Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 172, pl. 260 (dates 1930)  
 Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 168, no. 203

Joan Greenwood was a childhood friend of Peggy Jean, the first daughter of Sir Jacob Epstein.

**£2,500-3,500**



89

**89 λ**  
**BENNO SCHOTZ (SCOTTISH 1891-1984)**  
*RECLINING NUDE*  
 Bronze  
 Signed, dated 1929 and numbered 3/10  
 23 x 37cm (9 x 14½ in.)

**£1,000-1,500**

## PIETRO ANNIGONI | LOTS 90-96

Born in Milan on 7 June 1910, Pietro Annigoni was the son of Riccardo Annigoni, a mechanical engineer. In 1925 the family moved to Florence and Pietro attended life drawing classes at the Circolo degli Artisti and at the Accademia di Belle Arti.

In 1927, he entered the Accademia as a full-time student, taking courses in painting, sculpture, and engraving. Annigoni was heavily influenced by the Accademia's classical teaching, finding inspiration in the subject matter and techniques of the great Italian old masters.

During the 1930s he found critical acclaim in Italy, exhibiting widely and receiving numerous commissions, the most notable being a series of frescoes in the Convent of San Marco, Florence. However, his open opposition to Mussolini led to his ostracism from the Italian artistic establishment and he struggled as an artist until the collapse of Mussolini's fascist dictatorship and the ending of World War II in 1945.

Looking for new audiences for his work he entered three paintings, including Portrait of the Artist, into the Summer Exhibition at the Royal Academy in London in 1949. These were duly accepted into the show and as Annigoni had hoped, were discovered by collectors and dealers alike. This recognition and acclaim led to subsequent exhibitions at the Wildenstein Gallery and Agnews in London.

Building on this new audience Annigoni started to live in London for six months a year, undertaking an increasing number of commissions, particularly for portraits. This includes the present work, painted in 1953, just a year before he famously painted the portrait of the young Queen Elizabeth II. Commissioned by the Worshipful Company of Fishmongers in 1954, the work was unveiled at the Royal Academy in 1955. Crowds flocked to view the painting and attendance was recorded at almost 300,000, making it the most popular Summer Exhibition for over 50 years. The Times produced a limited edition print which instantly sold out and Sir Alfred Munnings, former President of the Royal Academy proclaimed Annigoni to be "The Greatest Painter of the age."

The publicity and popularity that this portrait received led to many other commissions including a second portrait of Queen Elizabeth II for the National Portrait Gallery, the Duke of Edinburgh and Princess Margaret. He continued to be in demand throughout his life, with requests coming from all walks of life, and he completed portraits of Pope John XIII, John F. Kennedy, the Shah and Empress of Iran, Julie Andrews, Margot Fontane, Rudolph Nureyev and Salvatore Ferragamo to name but a few.

His work is represented in numerous public collections, including the National Portrait Gallery, London, Metropolitan Museum of Art, New York, The Uffizi Gallery, Florence, The Vatican, Rome, Indianapolis Museum of Art, and the Fine Arts Museum, San Francisco.



Italian painter Pietro Annigoni (1910-1988) and model Juanita Forbes looking at Portrait of Juanita Forbes by Annigoni, July 1953. Image credit: Hulton Archive | Evening Standard © Getty Images

## JUANITA FORBES

Born on 25th January 1929 to Lt-Col James Stewart Forbes and the sculptor Feridah Taylor, Juanita grew up in an artistic household frequented by artists and stars of the silver screen. In 1949 she married the actor, Anthony Steel, famous for his roles in films such as The Wooden Horse and Where No Vultures Fly. They divorced 5 years later and on her 32nd Birthday she married Richard Stickney.

Dreweatts was privileged to meet Mrs Stickney, still living in West London, and was given a very rare and personal insight into how this beautiful portrait came to be painted some 75 years ago.

“

*Your Mother, Feridah Forbes, was an accomplished sculptor and so I can imagine you growing up in a house full of art and artists?* **WILL PORTER (WP)**

*I grew up in the Chelsea Studios, 412-416 Fulham Road surrounded by aspiring artists and lots of art of all descriptions.* **JUANITA FORBES (JF)**

**WP** | *Am I right in thinking that you became a muse for Jacob Epstein?*

**JF** | *My mother Feridah Forbes met Jacob Epstein, who became a friend, at the same Art Bronze Foundry she used next door to the studios and commissioned him to do the nude and the head of me, so I was not really a muse but probably a favourite, maybe that is a muse...*

**WP** | *How did you meet Pietro Annigoni?*

**JF** | *My mother was a friend of the artist Timothy Whidborne who was a student of Annigoni and also lived in the Chelsea Studios. He introduced her to Annigoni, and she commissioned the painting.*

**WP** | *What was it like sitting for him?*

**JF** | *It took 4-6 months sitting for two hours at a time. I used to see him in the evenings after work and was usually very tired, so he had to ply me with coffee to stop me from falling asleep!*

**WP** | *In the painting you are holding an hourglass. Is this a symbol of the passing of time or maybe there is a more personal significance?*

**JF** | *Annigoni's favourite saying was "tout passe, tout casse, tout lasse" (et tout ce remplace) and the hourglass was his depiction of this.*

**WP** | *And is the landscape behind anywhere specific?*

**JF** | *I think it was Venice. The portrait was painted in London of course so it was done from his imagination.*

**WP** | *You married the actor, Anthony Steele in 1949. How did you meet?*

**JF** | *At a drinks party with Bill Travers (Born Free & Ring of Bright Water) who became our best man. Tony was famed for his White African Hunter Films*

**WP** | *That must have been an exciting time in your life?*

**JF** | *Yes very, I was a catwalk model for The House of Worth, Maggie Rouff and various department stores and did some extras work in films like Kind Hearts and Coronets, I was the lady in the MG who Sir Alec Guinness wolf whistled at!*

**WP** | *Annigoni painted one of the most celebrated paintings of Queen Elizabeth II just a couple of years after your portrait and became a much sort after portraitist. Did you remain friends?*

**JF** | *Very much so, my mother sadly passed away before the painting was completed but he and I remained firm friends for many years thereafter, he also tried to paint my young son, but he would not sit still for long enough!*

**WP** | *What are your abiding memories of Pietro Annigoni?*

**JF** | *A kind, generous, funny, raconteur always with his favourite Gauloise in hand!*

”

90 λ

PIETRO ANNIGONI (ITALIAN 1910-1988)

PORTRAIT OF JUANITA FORBES

Tempera grassa on panel

Signed with monogram, dated and inscribed *Paris LIII/To J* (verso)

68 x 48cm (26¾ x 18¾ in.)

Painted in 1953.

Provenance:

Juanita Forbes and thence by descent

Exhibited:

Paris, Galerie de Beaux Arts, *Peintures et Dessins de Pietro Annigoni*, 3-23 December 1953.

London, Wildenstein, *An Exhibition of Paintings and Drawings by Pietro Annigoni*, 7 April - 1 May 1954, no.11

Florence, Galleria d'Arte Internazionale, *Pietro Annigoni*, 19-23 January 1963

Milan, Galleria Cortina, *Antologica di Pietro Annigoni*, 25 October - 25 November 1968

New York, The Brooklyn Museum, *Pietro Annigoni: A Retrospective Exhibition*, 27 April - 22 June 1969

San Francisco, California Palace of the Legion of Honor, *Pietro Annigoni: A Retrospective Exhibition*,

19 July - 31 August 1969

Cardiff, National Museum of Wales, *Pietro Annigoni*, 1 - 30 September 1977

Literature:

R.C. Cammell, *Pietro Annigoni*, London, 1954.

G. Solari Bozzi, *Con il prezioso manto turchino della Giarrettiera la Regina Elisabetta "posa" per Pietro Annigoni*, in *Il Giornale d'Italia*, Rome, 28 November 1954.

H. Kanis, *This is Annigoni*, in *News Page*, London, July 1955, p.42.

D. Wynne-Morgan, *Annigoni...and a Duchess he refused to paint*. In *Daily Express*, 8 May 1956, p.10.

R.C. Cammell, *Memoirs of Annigoni*, London, 1956, p.80.

M. Garland, *The Changing Face of Beauty. Four thousand years of beautiful Women*, London, 1957, p.206.

N. Rasmø, *Pietro Annigoni*, Florence, 1961, p.69

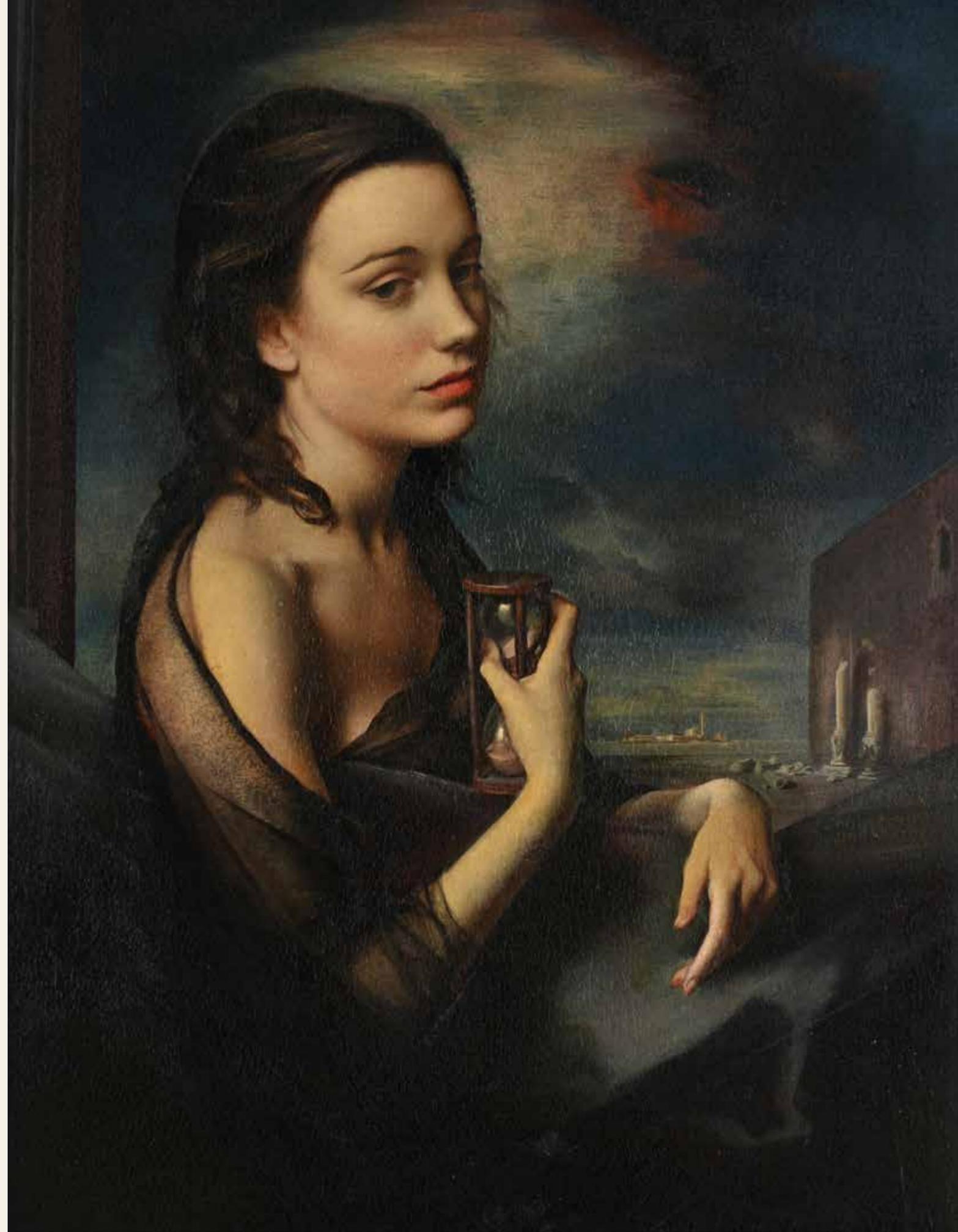
U. Longo, *Pieta e amore nell'arte di Pietro Annigoni*, Milan, 1968, p.88

D.F. Hoopes, *Pietro Annigoni. A Retrospective Exhibition*, New York, 1969

A.D.F. Jenkins, *Pietro Annigoni*, Cardiff, 1977

L. Pelizzari, *Pietro Annigoni, Il periodo inglese: 1949-1971*, Rome, 1991, pp.140, 188, no.153, fig.179 (detail), fig. 242

£20,000-30,000





91

**91 λ**  
**PIETRO ANNIGONI (ITALIAN 1910-1988)**  
**JUANITA**  
 Pencil  
 Signed with monogram, inscribed and dated *LONDRA/LI* (lower right)  
 32 x 25cm (12½ x 9¾ in.)  
 Executed in 1951.  
**Provenance:**  
 Juanita Forbes and thence by descent

**Exhibited:**  
 London, Thomas Agnew & Sons Ltd., *Exhibition of Drawings and some Paintings by Pietro Annigoni*, June - July 1952  
 London, Wildenstein, *An Exhibition of Paintings and Drawings by Pietro Annigoni*, 7 April - 1 May 1954, no.47  
 New York, The Brooklyn Museum, *Pietro Annigoni: A Retrospective Exhibition*, 27 April - 22 June 1969  
 San Francisco, California Palace of the Legion of Honor, *Pietro Annigoni: A Retrospective Exhibition*, 19 July - 31 August 1969  
 Cardiff, National Museum of Wales, *Pietro Annigoni*, 1 - 30 September 1977

**Literature:**  
 R.C. Cammell, *Pietro Annigoni*, London, 1954, p. 5  
 P. Annigoni, *Pietro Annigoni*, in *The Pheasantry Studios Ltd*, London, 1965, p. 3  
 P. Annigoni, *Pietro Annigoni*, in *The Pheasantry Studios Ltd*, London, 1968, p. 4  
 D.F. Hoopes, *Pietro Annigoni. A Retrospective Exhibition*, New York, 1969  
 L. Pelizzari, *Pietro Annigoni, Il periodo inglese: 1949-1971*, Rome, 1991, p.162, no. 109, fig 204

£3,000-5,000



92

**92 λ**  
**PIETRO ANNIGONI (ITALIAN 1910-1988)**  
**JUANITA FORBES**  
 Pencil and ink  
 Signed with monogram, inscribed and dated *Londra/LI* (lower right); further signed and dated *10-V-LIII* to backboard (verso)  
 41 x 24cm (16 x 9¼ in.)  
 Executed in 1951.  
**Provenance:**  
 Juanita Forbes and thence by descent

**Exhibited:**  
 London, Thomas Agnew & Sons Ltd., *Exhibition of Drawings and some Paintings by Pietro Annigoni*, June - July 1952  
 London, Wildenstein, *An Exhibition of Paintings and Drawings by Pietro Annigoni*, 7 April - 1 May 1954, no.48

**Literature:**  
 M. Sorrell, *Pietro Annigoni*, in *The Queen*, London, 15 August 1951, p. 19  
 L. Pelizzari, *Pietro Annigoni, Il Periodo Inglese: 1949-1971*, Italy, 1991, p. 162, no. 110, fig. 205

£3,000-5,000



93

93 λ  
**PIETRO ANNIGONI (ITALIAN 1910-1988)**  
*PAESAGGIO FANTASTICO*  
 Tempera grassa on paper on board  
 Signed with monogram and dated LII  
 (lower right)  
 54 x 64cm (21¼ x 25 in.)

Painted in 1952.

**Provenance:**  
 Juanita Forbes and thence by descent

**Exhibited:**  
 London, Wildenstein, *An Exhibition of Paintings and Drawings by Pietro Annigoni*, 7 April - 1 May 1954  
 New York, The Brooklyn Museum, *Pietro Annigoni: A Retrospective Exhibition*, 27 April - 22 June 1969  
 San Francisco, California Palace of the Legion of Honor, *Pietro Annigoni: A Retrospective Exhibition*, 19 July - 31 August 1969

**Literature:**  
 D.F. Hoopes, *Pietro Annigoni. A Retrospective Exhibition*, New York, 1969  
 L. Pelizzari, *Pietro Annigoni, Il Periodo Inglese: 1949-1971*, Rome, 1991, p.183, no.140, fig. 235

£3,000-5,000



94

94 λ  
**PIETRO ANNIGONI (ITALIAN 1910-1988)**  
*IL CANCELLO D'INGRESSO (TOSCANA)*  
 Pencil and ink  
 Signed with monogram (lower right)  
 28 x 34cm (11 x 13¼ in.)

Executed in 1951

**Provenance:**  
 Shepherd Family Trust, Newcastle Upon Tyne.  
 Sale, Sotheby's, London, 15 November 1978, lot 115  
 Juanita Forbes and thence by descent

**Exhibited:**  
 London, Thomas Agnew & Sons Ltd., *Exhibition of Drawings and some Paintings by Pietro Annigoni*, June - July 1952

**Literature:**  
 L. Pelizzari, *Pietro Annigoni, Il Periodo Inglese: 1949-1971*, Rome, 1991, p.167, no. 115, fig. 212

£600-800



95

95 λ  
**PIETRO ANNIGONI (ITALIAN 1910-1988)**  
*IL FANTASTICO MONDO DELLA FATTUCCHIERA*  
 Tempera grassa on canvas on board  
 Signed, inscribed and dated LONDON XLIX  
 (lower right)  
 30 x 40cm (11¾ x 15½ in.)

Painted in 1949.

**Provenance:**  
 Juanita Forbes and thence by descent

**Literature:**  
 R.C. Cammell, *Pietro Annigoni*, London 1954, p.12  
 R.C. Cammell, *Pietro Annigoni*, London 1958, p.18  
 L. Pelizzari, *Pietro Annigoni, Il periodo inglese: 1949-1971*, Rome, 1991, p.154, no. 83, fig. 192

£2,000-3,000



96

96 λ  
**PIETRO ANNIGONI (ITALIAN 1910-1988)**  
*LES FEUILLES MORTES*  
 Tempera grassa on paper  
 Inscribed and dated (to the centre)  
 13 x 17.5cm (5 x 6¾ in.)

Painted in 1953.

**Provenance:**  
 Juanita Forbes and thence by descent

**Literature:**  
 L. Pelizzari, *Pietro Annigoni, Il Periodo Inglese: 1949-1971*, Rome, 1991, p.192, no. 166, fig. 249

£2,000-3,000

97λ

ALGERNON NEWTON (BRITISH 1880-1968)

HOUSE ON THE SURREY CANAL

Oil on canvas

Signed with monogram (lower left)

69 x 91.5cm (27 x 36 in.)

Painted in 1950.

**Provenance:**

The Leicester Galleries, London

Private Collection, Alan M. Allan

From the Estate of Margaret Sparks

(née Allan), sold by order of the Executors

**Exhibited:**

London, The Leicester Galleries, *Paintings of London by Algernon Newton*, April, 1951, no. 7

Sheffield, Sheffield City Art Galleries, *Algernon Newton*

R.A. 1880-1968, July, 1980, lent by Alan M. Allan, travelling

exhibition to Plymouth, City Art Gallery and Museum,

September - October 1980 and London, Royal Academy of

Arts, November - December 1980

We are grateful to Sir Mark Jones and Nicholas Newton for their assistance in compiling the catalogue entry for this painting.

The gritty, urban landscape through the eyes of Algernon Newton becomes picturesque, serene, and captivating. Often referred to as the “Canaletto of the canals,” Newton was celebrated for his ability to infuse urban scenes with a calm, contemplative atmosphere—a skill honed through his training at the Slade School of Fine Art and the London School of Art in Kensington. Newton recorded and interpreted on canvas the industrial and technological changes of his era, capturing the transformation of the urban landscape. His connection to the Royal Academy began early, exhibiting for the first time in 1903 while still a student. Over the years, his reputation grew, leading to his election as an Associate of the Royal Academy in 1936 and as a full member in 1943. In 1980, the Royal Academy hosted a retrospective exhibition of his work.

In *House on the Surrey Canal*, Newton showcases his remarkable talent for capturing the quiet allure of industrial London. The painting is bathed in a soft light that invites the viewer to linger, guiding the eye across sunlit crates, the shimmering waters of the canal, and the townhouse that stands quietly yet enigmatically in the foreground. Newton’s meticulous attention to light, shaped by his admiration for Canaletto, is particularly evident here. He frequently visited the National Gallery in London to study Canaletto’s mastery of light in his large-scale Venetian landscapes. Newton adopted Canaletto’s technique of tonal contrasts and the layering of thin glazes to create a flat, serene effect.

In 1951 The Leicester Galleries hosted a one man exhibition of Algernon Newton’s works and a review of the exhibition published by *The Illustrated* cited:

*‘London - without Londoners: Newton’s paintings of her many aspects.’ “The Surrey Canal”: the picturesque yet slightly sinister beauty of the London canals has provided Newton with many subjects’* *The Illustrated London News*, April 14 1951, p. 586

Newton’s original colour notes for this work still exist and are held in the Tate Archives. Newton discusses his colour choices, particularly for the sky:

*‘Deptford. Blue sky above brilliant blue. (Brilliant gold white clouds)... Distant pale green peep of sky, warm with gold clouds soft lit warmish grey shadows. Big mass curling over top L and distant range of curling gold clouds.’* Algernon Newton, TGA 749/1/8, Tate Archives

While some artists, like Paul Nash, sought peace and tranquillity away from the grittiness of urban life after the First World War, Newton turned his attention to depicting London in new and imaginative ways. He was particularly drawn to the canal network within the urban landscape. Newton expressed a desire to connect with the lives of London’s poorest residents by portraying their daily surroundings without the need to depict the figures themselves, focusing instead on the desolate yet poignant landscapes they inhabited. The present lot is an ambitious example from this canal series painted in 1950. The work was last seen in public in 1980 when it was exhibited at the Royal Academy and has been in private ownership ever since.

£30,000-50,000



97

“The whole must glow with a golden light.”

ALGERNON NEWTON



98

98 λ  
**JOHN SHELLEY (BRITISH 1938-2020)**  
*CHURCH COTTAGES*  
 Oil on board  
 Signed, titled and dated 1973 (verso)  
 60.5 x 76cm (23¾ x 29¾ in.)

**Provenance:**  
 The Trafford Gallery, London  
 Sale, Christie's, London, 25 January 1991,  
 lot 93

£1,000-1,500



99

99 λ  
**JOHN SHELLEY (BRITISH 1938-2020)**  
*SURREY COTTAGES*  
 Oil on board  
 Signed, titled and dated 1974 (verso)  
 61 x 76cm (24 x 29¾ in.)

**Provenance:**  
 The Trafford Gallery, London  
 Sale, Christie's, London, 25 January 1991,  
 lot 94

£1,000-1,500

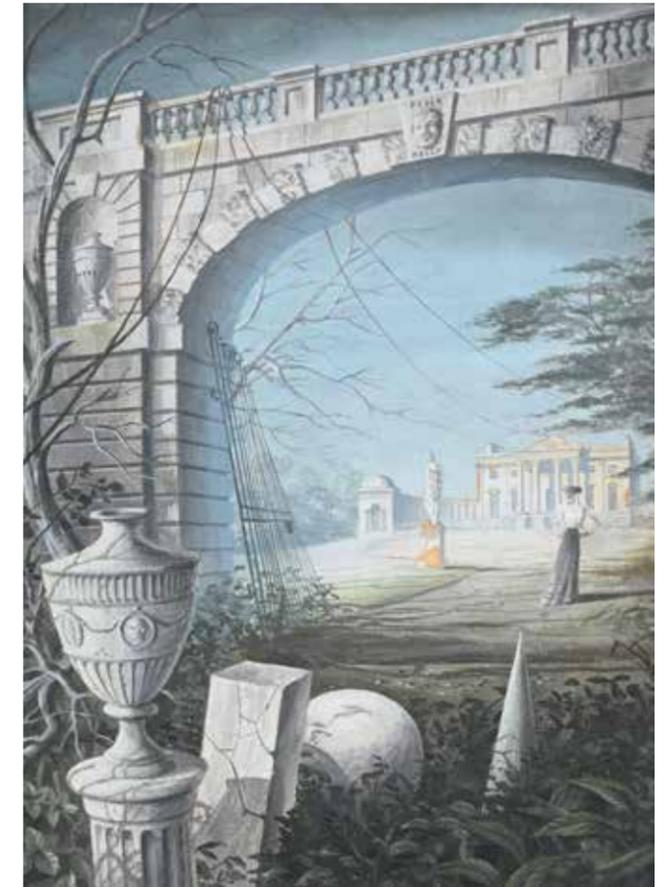
100 λ  
**FELIX KELLY (BRITISH/  
 NEW ZEALANDER 1914-1994)**  
*PALLADIAN VILLA*  
 Gouache on card  
 Signed to bridge (upper centre); indistinctly  
 inscribed to white plinth and sphere (lower  
 centre)  
 29 x 20cm (11¼ x 7¾ in.)

£1,000-1,500

101 λ  
**FELIX KELLY (BRITISH/  
 NEW ZEALANDER 1914-1994)**  
*PICNIC ACROSS THE RIVER FROM WINDSOR  
 CASTLE AND ST. GEORGE'S CHAPEL*  
 Oil on board  
 Signed and dated 53 (lower right)  
 57 x 73cm (22¼ x 28½ in.)

**Provenance:**  
 Sale, Christie's, 10 March 1973, lot 117

£3,000-5,000



100

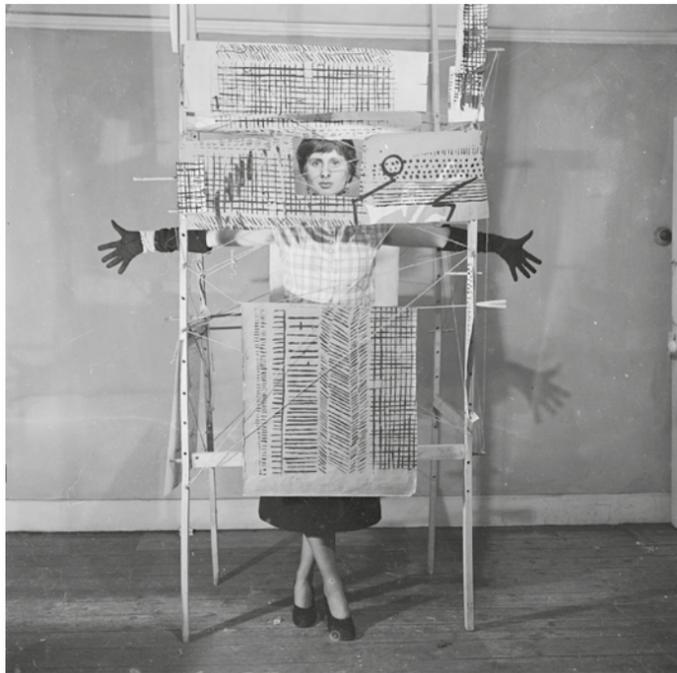


101

## PROPERTY FROM THE ESTATE OF FREDA PAOLOZZI | LOTS 102-117

Freda Madge Elliott was born on 23 December 1925. Showing an early interest in fashion and design, she enrolled in classes in life drawing and dress design at Central School of Art. In 1943, she met Eduardo Paolozzi at the International Youth Centre on Sloane Street. At the time he was a young army recruit in the Royal Pioneer Corps, but left the following year to return to art school, attending the Slade School of Fine Art that had relocated to Oxford's Ashmolean Museum for the duration of the War. Desperate to leave the suffocating confines of prescribed artistic tuition Eduardo moved to Paris in 1947. Freda in turn left home and rented a room from Paolozzi's Slade School friend Nigel Henderson and his wife Judith who were living in Chisenhale Road, Bethnal Green at the time. There she continued to work for Botteschi, a boutique workshop making bespoke garments, as well as modelling at Central School of Art for the fashion department. Having saved enough money Freda moved to Paris in 1948 to be with Paolozzi. They rented an attic room in the Rue Budé on the Île Saint Louis. "I was apprehensive but excited and eager to quit the greyness of London for Paris – home of Juliet Greco, Satre, Sydney Bechet etc, and which was an irresistible magnet for artists and writers, and although still suffering many post-war privations had an elegance and style that were intoxicating to me." (F. Paolozzi, *Memoirs*, unpublished). Without a work permit Freda was unable to be officially employed but took temporary jobs as varied as childcare and working in the poste restante at the American Embassy. Initially befriended by the artist Peter Rose-Pulham and his wife Mary, their circle of friends grew to include artists, writers and American ex-servicemen who were funded by the G.I. Bill of Rights.

Returning to England in 1949, Freda and Eduardo were married in 1951 and Freda worked as a gallery assistant at the Institute of Contemporary Art, where the Independent Group would begin to meet in 1952. This important collective, comprised of such figures as Richard Hamilton, Reyner Banham, and Toni del Renzio, challenged notions of modernist art and high culture and it was here in 1952 that Paolozzi was to give his now infamous *Bunk!* Lecture. Out of the Independent Group emerged *Pop Art* with Dorothy Morland, the long-time director of the ICA, and close friend of Freda's, christened the 'guardian angel' of Pop Art.



Freda Paolozzi, c.1950s, Nigel Henderson, © Nigel Henderson Estate, Photo: Tate.

In 1954, marked by Freda's aesthetic inclinations, Eduardo co-founded Hammer Prints Limited with his fellow Slade School friend Nigel Henderson. This textile company produced patterns for interior design, including wallpaper and ceramics. Freda and Eduardo collaborated on vibrant tapestries and intricate screenprints. Henderson's many photographs of the couple surrounded by these fabric creations can be found in the Tate archives. Having spent almost thirty years in Essex, Freda and Eduardo divorced in 1988, whereupon she relocated to Cambridge. Freda died on 24th June 2023. She should be remembered not as a mere footnote in her husband's career, but as a brave, adventurous creative of discerning taste who bore witness to many of the major developments in 20th Century British Art.

### 102 SIR EDUARDO PAOLOZZI (BRITISH 1924-2005) PIONEER CORPS PORTRAITS

Pen and ink  
Signed (lower centre), inscribed (lower right)  
and dated 1944 (lower left)  
29 x 23cm (11¼ x 9 in.)

Provenance:  
Freda Paolozzi and by descent

In 1940 Paolozzi enlisted in the Royal Pioneer Corps. The present work depicts two head studies of fellow soldiers. Signed "Pte E. Paolozzi" he has inscribed the work with his regiment "270A Pioneer Corps". The "A" stood for "Alien".

£500-800



102

### 103 λ SIR EDUARDO PAOLOZZI (BRITISH 1924-2005) MECHANICAL STUDY

Ink  
Signed, indistinctly inscribed and dated 44  
(lower right)  
25 x 29cm (9¾ x 11¼ in.)

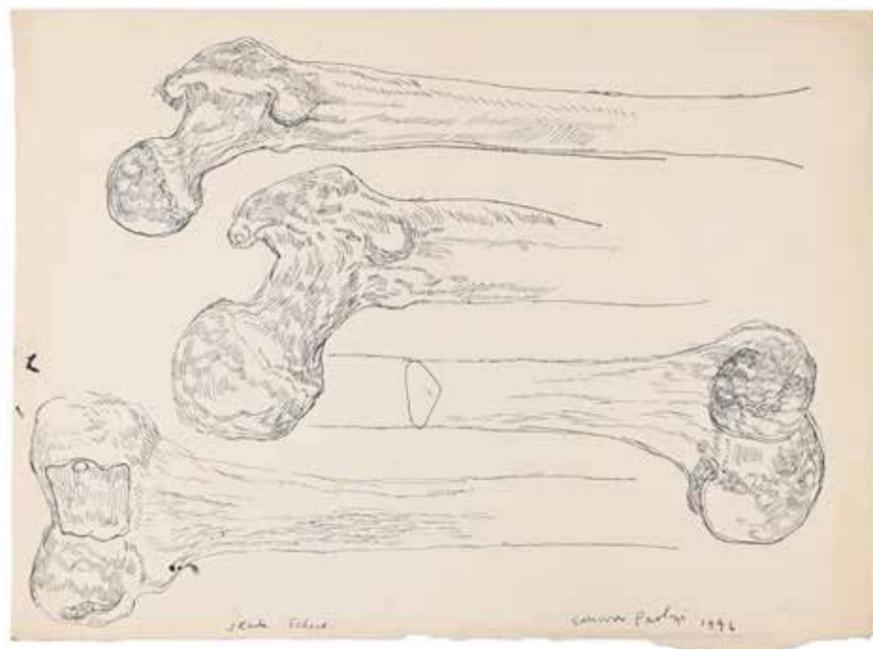
Provenance:  
Freda Paolozzi and by descent

Drawn while still serving in the army, the present work shows Paolozzi's early fascination with machine objects and their mechanical aesthetic.

£600-800



103



104

**104 λ**  
**SIR EDUARDO PAOLOZZI**  
 (BRITISH 1924-2005)  
*BONE STUDIES*  
 Pen  
 Signed and dated 1946 (lower right), inscribed  
*Slade School* (lower left)  
 28.5 x 38cm (11 x 14¾ in.)

**Provenance:**  
 Freda Paolozzi and by descent

The present lot and lot 105 were drawn while studying at the Slade. Paolozzi felt that the Art School was "dominated by middle-class, ex-officer type attitudes with which he was unable to identify and which in his view favoured half-baked, gutless art. Oxford, the focal point of elitist and polite notions of culture made matters worse."

(F. Whitford, *Eduardo Paolozzi*, Exhibition Catalogue, London, Tate Gallery, 22 September – 31 October 1971, p.7)

The present work depicting old bones may be a witty swipe at the antiquated, dry ethos of the Slade in the 1940s.

£800-1,200



105

**105 λ**  
**SIR EDUARDO PAOLOZZI**  
 (BRITISH 1924-2005)  
*HORSE STUDY*  
 Pen and ink  
 Signed and dated 1947 (lower right)  
 20.2 x 25.2cm (7¾ x 9¾ in.)

**Provenance:**  
 Freda Paolozzi and by descent

£600-800

## THE HISTORY OF NOTHING | LOTS 106-117

Created in 1962 *The History of Nothing* is a twelve minute film of changing sepia and black and white stills put to an equally seemingly random soundtrack of locomotives, aircraft, barking dogs, church bells and Kabuki theatre. It is fundamentally a 'Surrealist collage in time'.

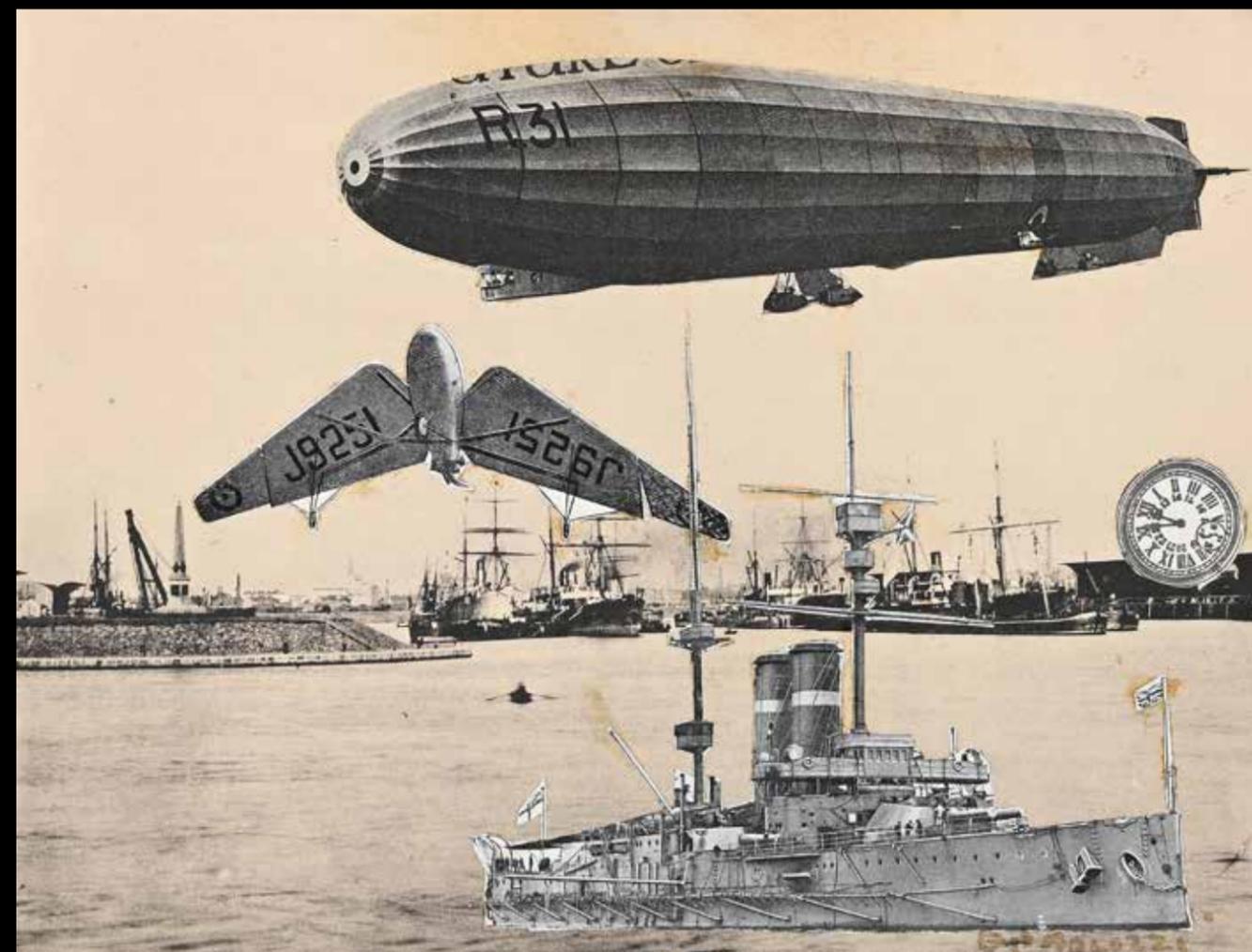
'The materials from which Paolozzi made these collages... were collected over ten years. At their basis is the idea that in the relationships of such diverse subjects and materials there are always poetic possibilities.'

The sources of the collages are pages from the 1920s and 1930s German furniture catalogues, travel magazines, exhibition catalogues of ethnic art, and manuals of machinery.'

(E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 10)

"I am interested above all, in investigating the golden ability of the artists to achieve a metamorphosis of quite ordinary things into something wonderful and extraordinary that is neither nonsensical nor morally edifying".

(E. Roditi, *Eduardo Paolozzi, Dialogues on Art*, London, 1960, pp.153-54).



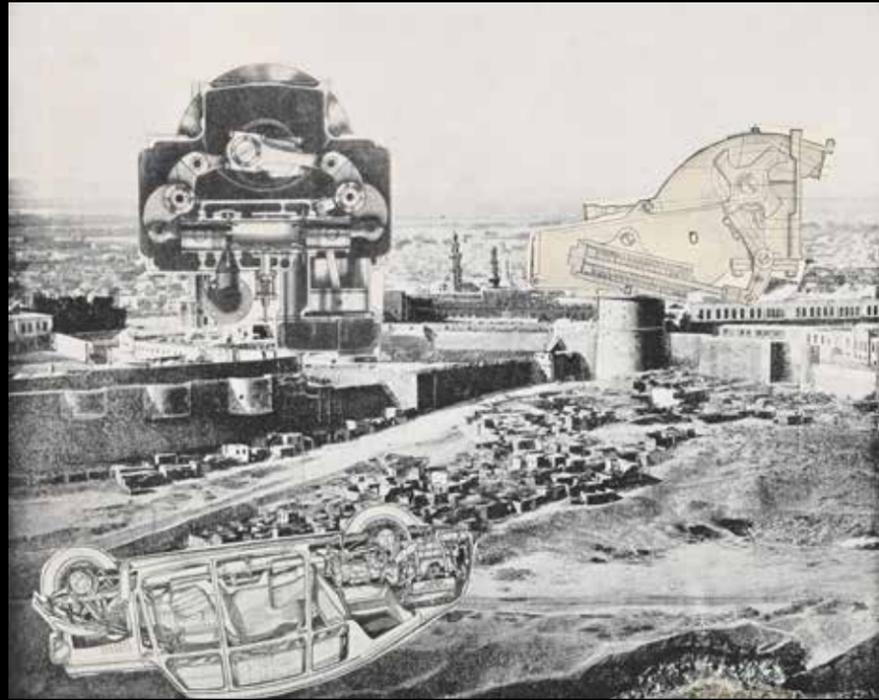
106

**106 λ**  
**SIR EDUARDO PAOLOZZI**  
 (BRITISH 1924-2005)  
*LAKE INNOCENCE*  
 Collage  
 Signed (lower right)  
 Image: 17 x 22.5cm (6½ x 8¾ in.)

**Provenance:**  
 Freda Paolozzi and by descent

**Literature:**  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 89 (illus).

£3,000-5,000



107

**107 λ**  
**SIR EDUARDO PAOLOZZI**  
 (BRITISH 1924-2005)  
*THE CITADEL, CAIRO, EGYPT*  
 Collage  
 Signed (lower right)  
 Image: 20 x 25.5cm (7¾ x 10 in.)

Executed in 1960.

**Provenance:**  
 Freda Paolozzi and by descent

**Exhibited:**  
 London, Anthony D'Offay, *Eduardo Paolozzi, Collages and Drawings*, 23 March - 22 April 1977.

**Literature:**  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 99 (illus)

£2,000-3,000

**109 λ**  
**SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)**  
*SPIRIT OF THE MOTHERLAND*  
 Collage  
 Signed (lower right)  
 Image: 22 x 13cm (8½ x 5 in.)

**Provenance:**  
 Freda Paolozzi and by descent

**Literature:**  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 25 (illus).

£3,000-5,000



109



108

**108 λ**  
**SIR EDUARDO PAOLOZZI**  
 (BRITISH 1924-2005)  
*RACHEL'S TOMB, NEAR BETHLEHEM, PALESTINE*  
 Collage  
 Signed (lower right)  
 Image: 20.2 x 25cm (7¾ x 9¾ in.)

**Provenance:**  
 Freda Paolozzi and by descent

**Literature:**  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 95 (illus).

£3,000-5,000

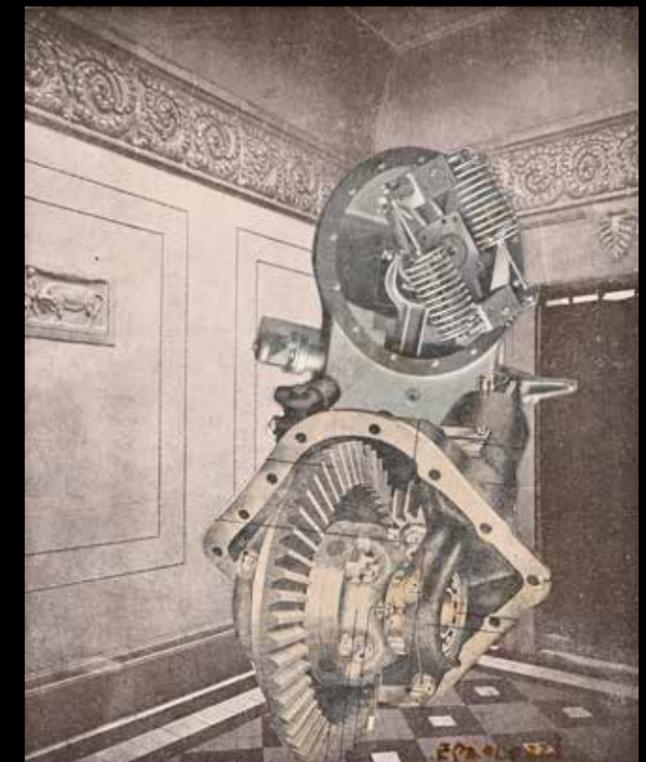
**110 λ**  
**SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)**  
*RUST AND HUMOUR*  
 Collage  
 Signed (lower right)  
 Image: 20 x 16cm (7¾ x 6¼ in.)

Executed in 1960.

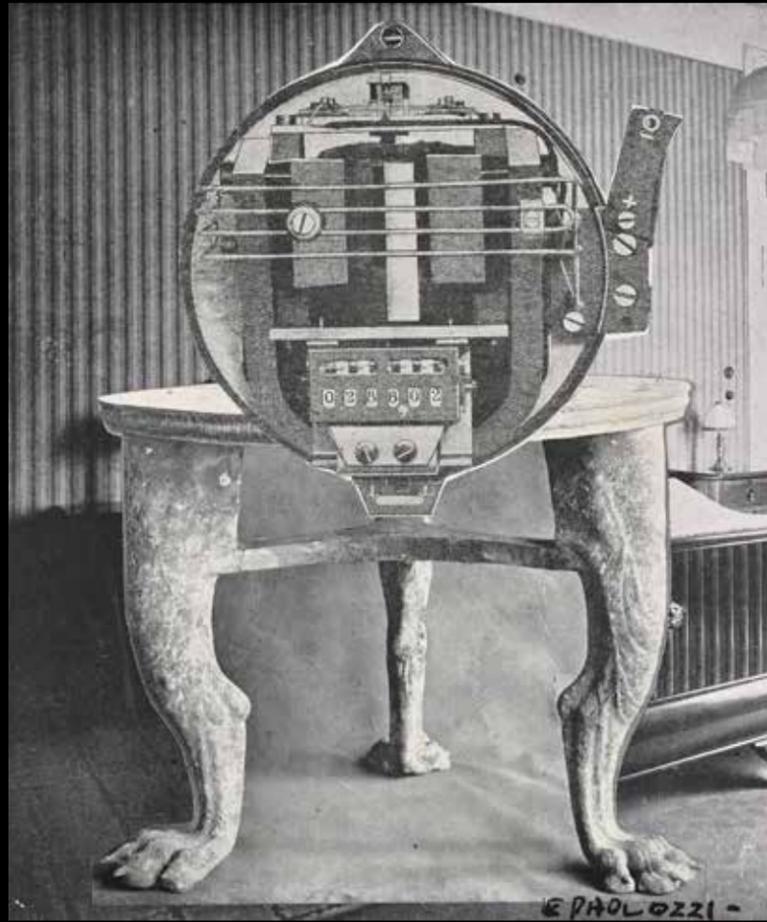
**Provenance:**  
 Freda Paolozzi and by descent

**Literature:**  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 75 (illus).

£2,000-3,000



110



111

111 λ  
 SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
 TABLE OF CHARYBDIS  
 Collage  
 Signed (lower right)  
 Image: 16 x 13.5cm (6¼ x 5¼ in.)

Provenance:  
 Freda Paolozzi and by descent

Literature:  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 55 (illus).

£2,000-3,000



112

112 λ  
 SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
 BEDROOM WITH PORTRAIT  
 Collage  
 Signed (lower right)  
 Image: 17.8 x 16cm (7 x 6¼ in.)

Provenance:  
 Freda Paolozzi and by descent

Literature:  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 47 (illus).

£1,500-2,500



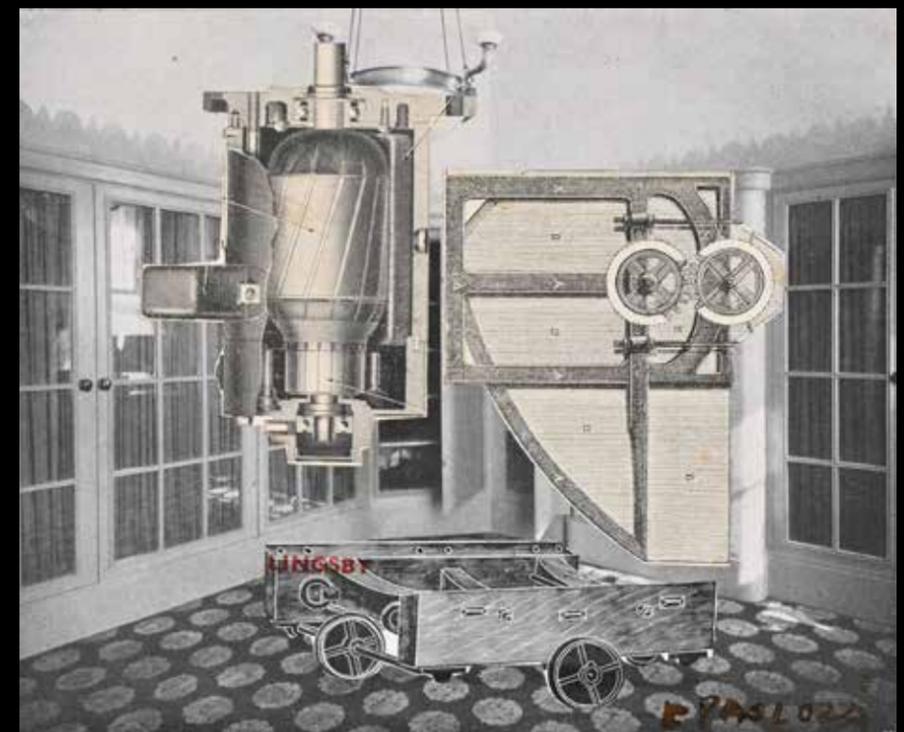
113

113 λ  
 SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
 HARP (COLLECTION OF G.A. REISNER)  
 Collage  
 Signed (lower right)  
 Image: 15.2 x 12.7cm (5 x 5 in.)

Provenance:  
 Freda Paolozzi and by descent

Literature:  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 57 (illus).

£1,000-1,500



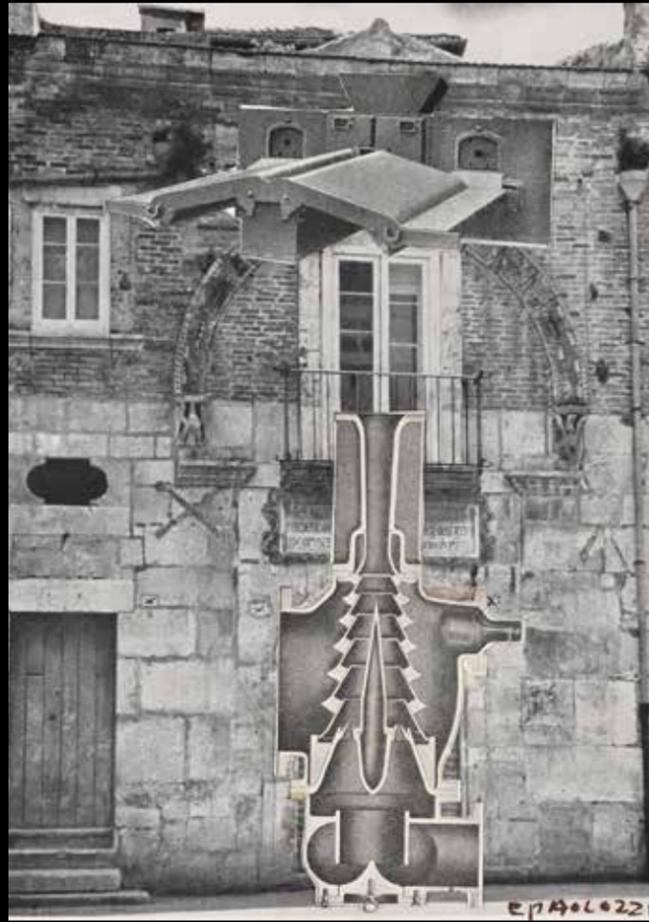
114

114 λ  
 SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
 OTTO MASCHENFABRIK  
 Collage  
 Signed (lower right)  
 Image: 12 x 14.5cm (4½ x 5½ in.)

Provenance:  
 Freda Paolozzi and by descent

Literature:  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 59 (illus).

£1,000-1,500



115

**115 λ**  
**SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)**  
**FOGGIA**  
 Collage  
 Signed (lower right)  
 Image: 19 x 14cm (7¼ x 5½ in.)

**Provenance:**  
 Freda Paolozzi and by descent

**Literature:**  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 70 (illus).

£1,000-1,500



116

**116 λ**  
**SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)**  
**WELCOME PROFESSOR RUHRBERG**  
 Collage  
 Signed (lower right)  
 Image: 21.5 x 15.5cm (8¼ x 6 in.)

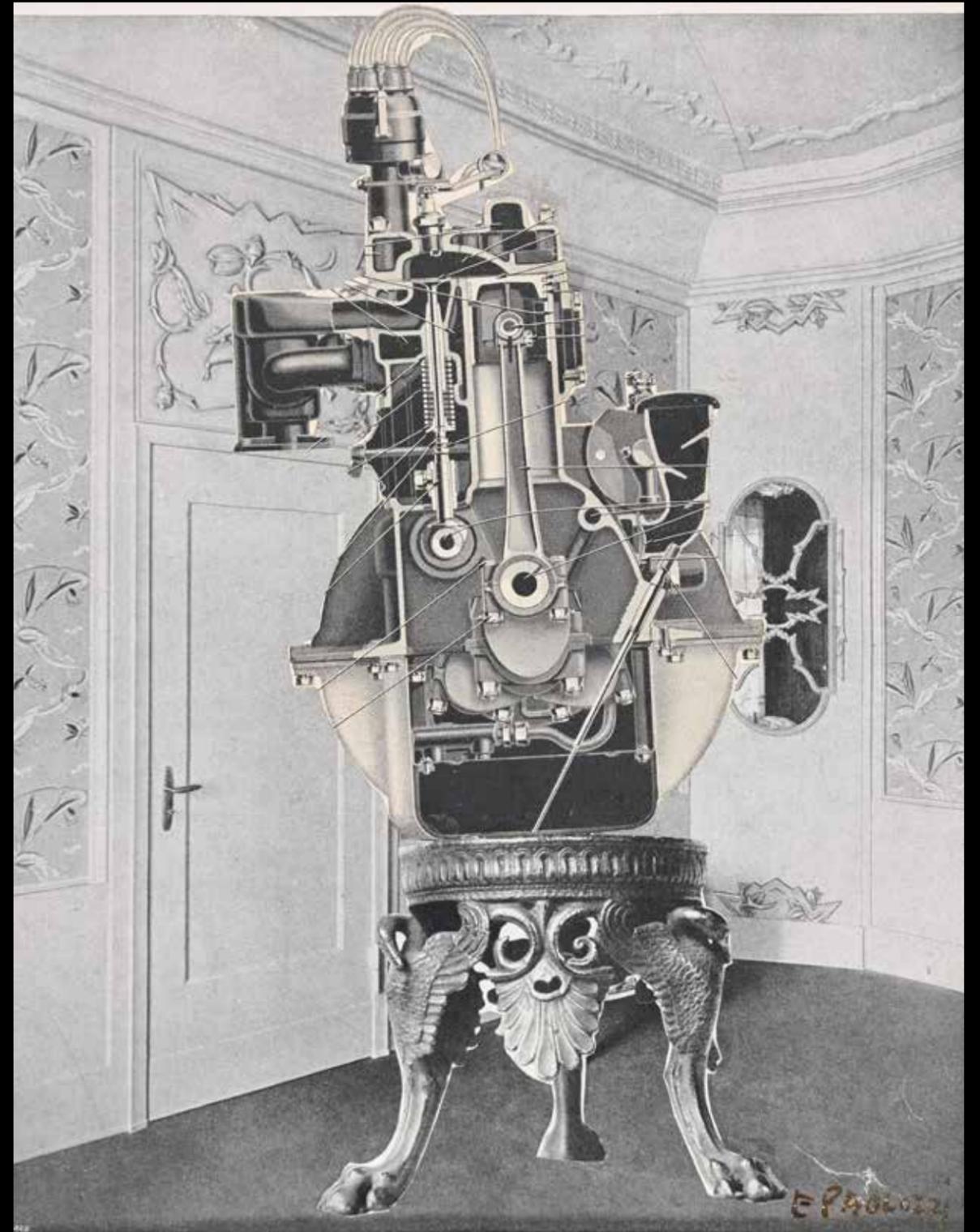
Executed in 1960.

**Provenance:**  
 Freda Paolozzi and by descent

**Exhibited:**  
 London, Anthony D'Offay, *Eduardo Paolozzi, Collages and Drawings*, 23 March - 22 April 1977.

**Literature:**  
 E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p. 71 (illus).

£2,000-3,000



117

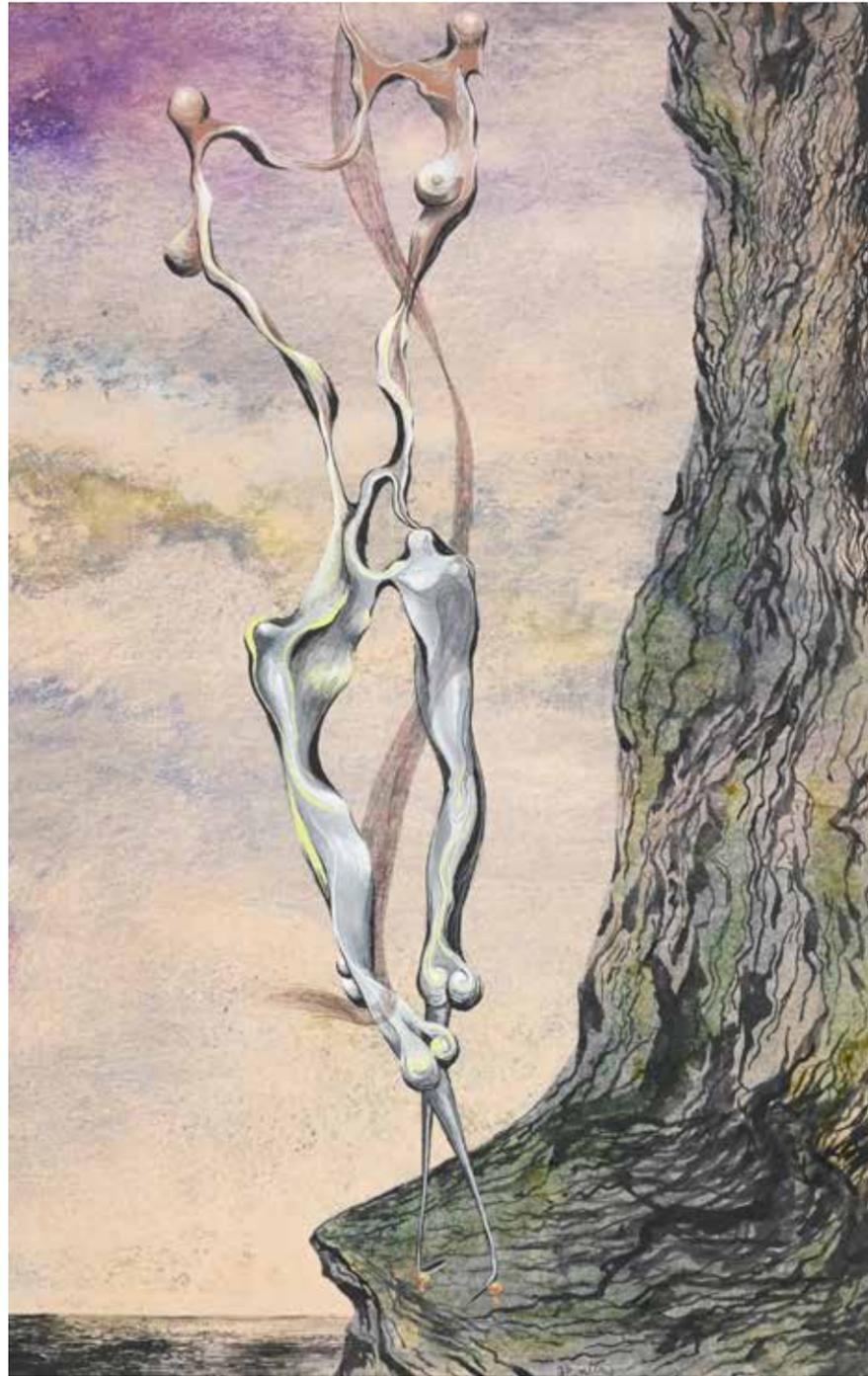
**117 λ**  
**SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)**  
**UNTITLED, HISTORY OF NOTHING**  
 Collage  
 Signed (lower right)  
 Image: 21.5 x 16cm (8¼ x 6¼ in.)

Executed in 1960.

**Provenance:**  
 Freda Paolozzi and by descent

**Literature:**  
 M. Middleton, *Eduardo Paolozzi*, London, 1963, illustrated (page unnumbered)  
 J. Drew, *Photographer as Printmaker: 140 Years of Photographic Printmaking*, London, 1981.

£2,000-3,000



118

118 λ  
JOHN BANTING (BRITISH 1902-1971)  
*UNTITLED*  
Watercolour, ink and gouache  
Signed (lower right)  
47.5 x 30cm (18½ x 11¾ in.)

**Provenance:**  
Direct from the artist  
Private Collection, Gerald Corcoran, owner  
and director of Alex Reid & Lefevre Gallery  
Thence by descent to the present owner

£700-1,000

119 λ  
REG BUTLER (BRITISH 1913-1981)  
*STUDY FOR GIRL WITH VEST*  
Bronze with black patina  
Signed with monogram and numbered 5/8  
Height (excluding base): 56cm (22in.)

Conceived in 1959.

**Provenance:**  
Sale, Christie's, London, 24th May 2012, lot 206.

**Literature:**  
M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006,  
p. 155, no. 196.

£15,000-25,000

*During this time Butler was obsessed with the concept of a large mass enveloping the head and shoulders of the figure and of this large mass supported by a slender underpinning... The principle of change and metamorphosis is a basic one in Butler's recent work. In an individual sense, the most shattering aspect of life is its transience, the most marvellous aspect of creativity is its evolution and continuance; to record the qualities of life and creativity in permanent form may be one of the artist's most vital functions.*

(Exhibition Catalogue, Reg Butler: A Retrospective Exhibition, J.B. Speed Art Museum, Louisville, Kentucky, 22 October – 1 December 1963, page unnumbered.)



119

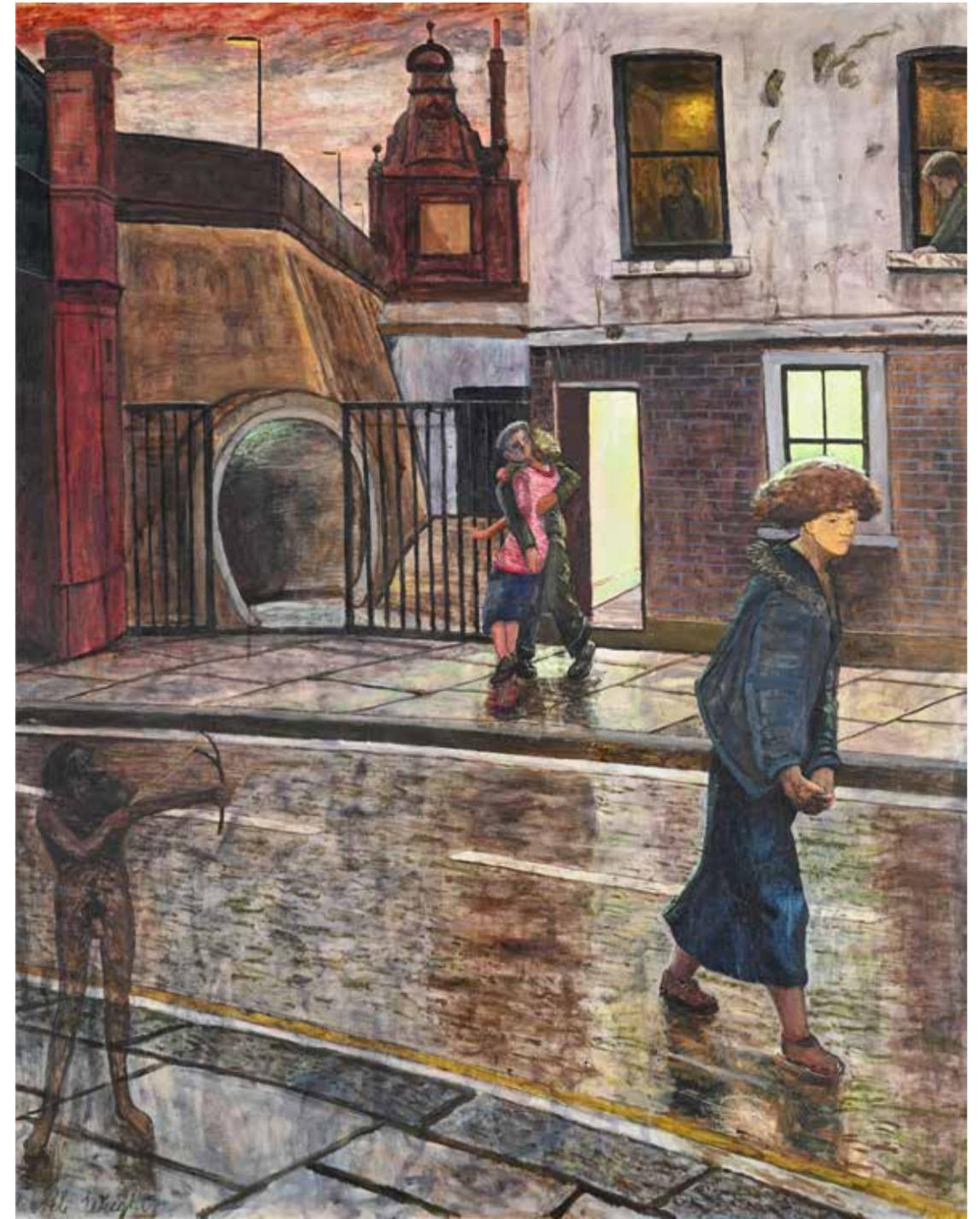


120

120 λ  
 EDWARD BURRA (BRITISH 1905-1976)  
 COSTUME DESIGN FOR MIRACLE IN THE GORBALS  
 Watercolour, ink and gouache  
 50.5 x 69cm (19¾ x 27 in.)

Provenance:  
 Direct from the artist  
 Private Collection, Gerald Corcoran, owner and director of  
 Alex Reid & Lefevre Gallery  
 Thence by descent to the present owner

£3,000-5,000



121

121 λ  
 CAREL WEIGHT (BRITISH 1908-1997)  
 THE SEVEN DEADLY SINS - ENVY  
 Oil on canvas  
 Signed (lower left); further signed, titled and inscribed  
 (to label verso)  
 127 x 101.5cm (50 x 39¾ in.)

Painted in 1979-80.

Provenance:  
 Sale, Sotheby's London, 3rd December 1998, lot 68  
 The estate of John Lippitt, Hampshire

Exhibited:  
 London, Royal Academy, *Carel Weight R.A. Retrospective*,  
 1982, no. 97a, this exhibition travelled to York, City Art  
 Gallery; Rochdale, Art Gallery; Penzance, Newlyn Art  
 Gallery and Folkestone, New Metropole Art Centre

£8,000-12,000

122 λ

EDWARD BURRA (BRITISH 1905-1976)

THE LOAF

Watercolour and gouache

Signed

58.5 x 80cm (23 x 31¼ in.)

Executed in 1964-5.

**Provenance:**

The Lefevre Gallery, London

Private Collection, Gerald C. Corcoran

Private Collection, London (a gift from the above)

Martin Summers Fine Art, London

Collection of the late John Lippitt, Hampshire

**Exhibited:**

London, The Lefevre Gallery, *Watercolours by Edward Burra*, May 1965, cat. no.14

London, Hayward Gallery, *Edward Burra*, August - September 1985, cat. no.119

**Literature:**

William Chappell (ed.), *Edward Burra: A Painter Remembered by His Friends*, Andre Deutsch, in association with the Lefevre Gallery, London, 1982, p.34 (illustrated)

Andrew Causey, *Edward Burra, Complete Catalogue*, Oxford, 1985, cat. no.307 (illustrated)

Burra was never a conventional artist. His early work comprises vibrant depictions of urban scenes, snapshots of the new modern world and city nightlife in particular. And yet his works are rarely straight-forward. They are frequently imbued with a sense of the bizarre, the surreal, shining a spotlight on the seedier, macabre side of life.

“He painted humanity’s dark side, its warmongers, low lives and outsiders, illuminating dark and murky corners wherever he went; his idiosyncratic tour of the 20th century is strange, unsettling and always compelling.”  
(Andrew Graham Dixon, in *I Never Tell Anybody Anything: The Life and Art of Edward Burra*, BBC Four, 2011)

Beset by ill health from an early age, Burra did not let this stifle his artistic ambition, travelling widely throughout his life with a particular love for France and Spain. He worked predominately in watercolour due to his chronic arthritis, his compositions are bright and vibrant with strong graphic lines.

The impact of the Spanish Civil War and the subsequent descent into World War II changed everything for Burra. His love for the frivolous side of life was shattered by the terrible violence meted out during these conflicts. A new seriousness came to the fore as Burra tried to deal with the horrors that confronted him.

Burra’s post war works incorporate new themes such as landscape, fruit and flower works and market scenes. However, as ever, nothing is straight-forward – as in the present work, *The Loaf*, strange, ambiguous shapes emerge from the everyday objects. Humorous and surreal, the meaning remains elusive. Burra himself was always reticent about discussing his work preferring the viewer to make their own interpretation, forever leaving more questions than answers.

£15,000-25,000



122



123

**123 λ**  
**OLIVER MESSEL (BRITISH 1904-1978)**  
*PORTRAIT OF LADY KELVEDON, INGRID CHANNON*  
Oil on canvas-board  
Signed (lower right)  
51 x 40.5cm (20 x 15¾ in.)  
Unframed

**Provenance:**  
Direct from the artist  
By descent to Thomas Messel, the artist's nephew

Ingrid Channon was born to the painter Richard Wyndham, scion of the Barons Egremont. In 1963, she married Paul Channon, President of the Board of

Trade under Margaret Thatcher. Messel was acquainted with Channon's father-in-law, Sir Henry 'Chips' Channon, from London society; there, they enjoyed the company of prominent men of their day, including Cecil Beaton and Noel Coward (for a comprehensive account of these circles, see Thierry Coudert, *Café Society: Socialites, Patrons, and Artists, 1920 to 1960* (2010)). Beaton would later photograph Channon. Paul and Ingrid Channon remained close to Messel, exchanging Christmas cards after his move to Barbados (see University of Bristol Theatre Collection OHM/2/3/19).

£2,000-3,000



124

**124 λ**  
**OLIVER MESSEL (BRITISH 1904-1978)**  
*PORTRAIT OF MARK NEWMAN GILBEY*  
Oil on canvas  
Signed (lower left)  
45.5 x 35.5cm (17¾ x 13¾ in.)  
Unframed

**Provenance:**  
Direct from the artist  
By descent to Thomas Messel, the artist's nephew

Mark Newman Gilbey was the chairman of Duncan, Gilbey and Matheson, a scotch whisky distillery now based in Zambia. Along with the horticulturist Peter

Daniel Coats and the soldier Sir William Miles Aykroyd, Gilbey was the subject of a 1950 group photograph by Norman Parkinson. Gilbey, like many successful men of his age, owned leisure homes in such coastal locations as Gorée Island and Tangiers. Gilbey and Messel enjoyed a long friendship; in the 1960s, Messel was entrusted with designing his Dominican residence (Charles Castle, *Oliver Messel: A Biography* (1986), p. 232).

£1,000-1,500



125

**125 λ**  
**OLIVER MESSEL (BRITISH 1904-1978)**  
*PORTRAIT OF SIR JOHN MILLS*  
Oil on canvas  
46 x 41cm (18 x 16 in.)  
Unframed

Painted in 1974.

**Provenance:**  
Direct from the artist  
By descent to Thomas Messel, the artist's nephew

Sir John Mills was a prolific actor on stage and screen, amassing over 120 film credits during his seven-decade career. Celebrated for his military roles, Mills cemented his reputation with such war films as *Cottage*

*to Let* (1941), *Above Us the Waves* (1955), *Dunkirk* (1958), and *The Valiant* (1962). Mills received the Academy Award for Best Supporting Actor for his performance as the bumbling Michael in David Lean's *Ryan's Daughter* (1970). In 1960, Mills was appointed CBE; in 1976, he was knighted for his services to cinema by Queen Elizabeth II; in 2002, he was awarded a BAFTA Fellowship. His acquaintance with Messel was long established, given their professional collaboration on early productions including *Cochran's 1931 Revue* (see Balanchine Catalogue no. 108) as actor and set designer respectively.

£1,000-1,500

**126 λ**  
**OLIVER MESSEL (BRITISH 1904-1978)**  
*STUDY OF MICA ERTEGUN*  
Oil on canvas, laid to board  
74 x 61cm (29 x 24 in.)  
Unframed

**Provenance:**  
Direct from the artist  
By descent to Thomas Messel, the artist's nephew

Mica Ertegun was a Romanian-American philanthropist and, like Messel, an accomplished interior designer, co-founding the extant firm MAC II in 1967. She donated widely to cultural causes, including humanities teaching at the University of Oxford, restoration efforts in the Church of the Holy Sepulchre, and the Lincoln Center for the Performing Arts, New York. In 1993, Ertegun was inducted into the *Interior Design Hall of Fame*; in 2011, Ertegun was appointed CBE by Queen Elizabeth II. In the 1970s, Ertegun visited Messel in Barbados, where she sat for this portrait (see University of Bristol Theatre Collection OHM/2/5/8). It is a testament to Messel's taste that Ahmet Ertegun, Mica's husband and the co-founder of Atlantic Records, chose the Oliver Messel Suite at the Dorchester Hotel as his London base (Robert Greenfield, *The Last Sultan: The Life and Times of Ahmet Ertegun* (2012), p. 208).

£1,000-1,500



126

**127 λ**  
**OLIVER MESSEL (BRITISH 1904-1978)**  
*STUDY FOR MRS MILLIARD*  
Oil and pencil on artist's board  
51 x 41cm (20 x 16 in.)  
Unframed

Painted in Barbados in 1977.

**Provenance:**  
Direct from the artist  
By descent to Thomas Messel, the artist's nephew

£1,000-1,500



127



128



129



130

**128 λ**  
ROBERT BUHLER (BRITISH/SWISS 1916-1989)  
*PORTRAIT OF A SEATED LADY, WITH HANDS FOLDED*  
Oil on canvas board  
50.5 x 35.5cm (19¾ x 13¾ in.)

£400-600

**129 λ**  
ROBERT BUHLER (BRITISH/SWISS 1916-1989)  
*PORTRAIT OF A SEATED LADY*  
Oil on canvas  
Signed (lower right); dated March. 36 (verso)  
91 x 76cm (35¾ x 29¾ in.)

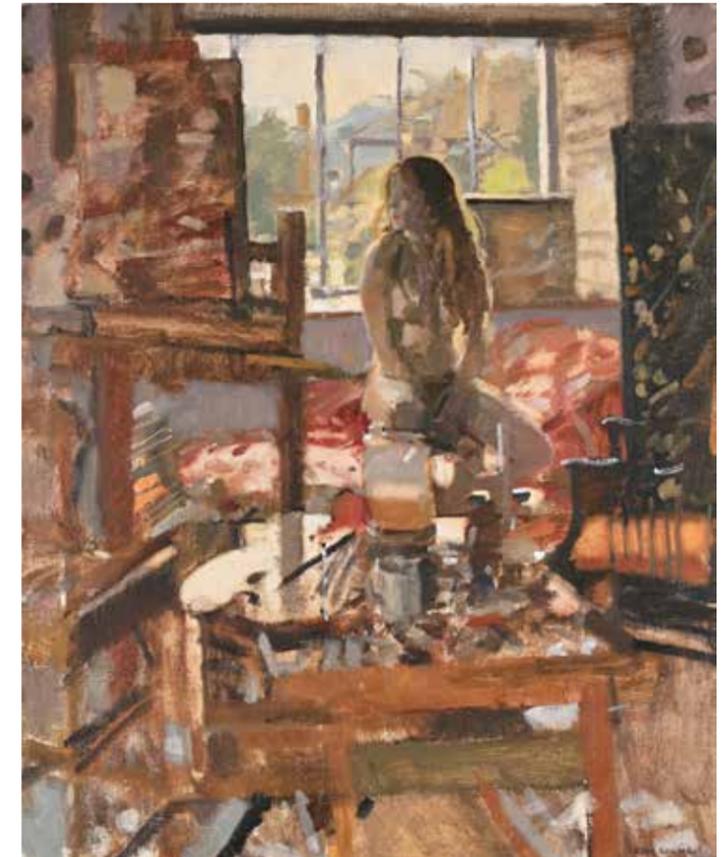
£500-700

**130**  
BETTY MAUD CHRISTIAN FAGAN (BRITISH 1875-1932)  
*STUDY FOR 'THE BRIDESMAID'*  
Oil on board  
Signed (lower right)  
49.5 x 39.5cm (19¼ x 15½ in.)

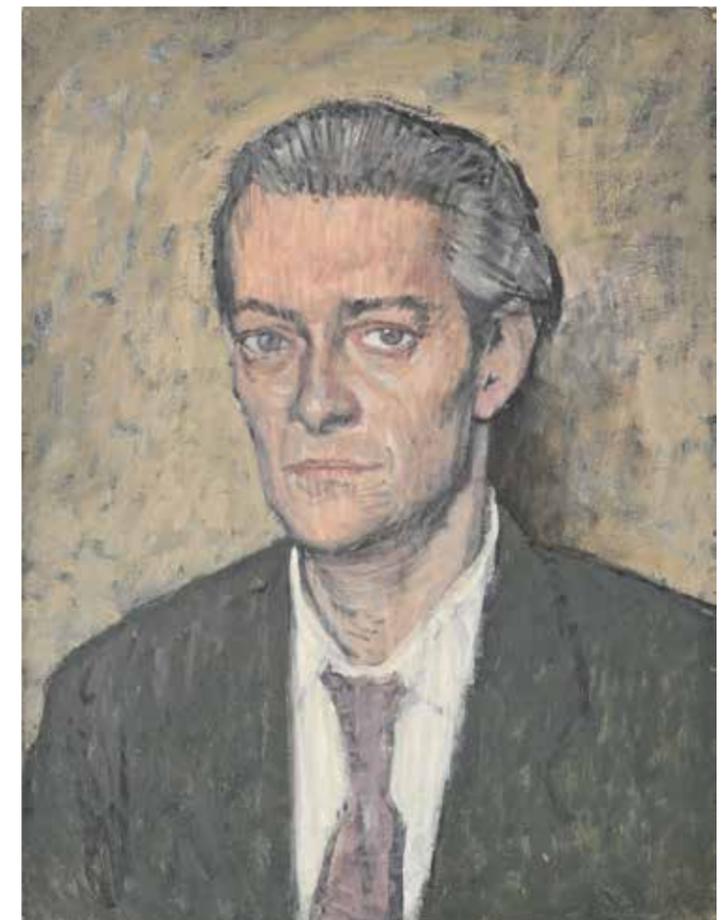
£400-600

**131 λ**  
KEN HOWARD (BRITISH 1932-2022)  
*NUDE MODEL SEATED IN THE ARTIST'S STUDIO*  
Oil on canvas  
Signed (lower right)  
76.5 x 64cm (30 x 25 in.)

£3,000-5,000



131



132

**132 λ**  
ROBERT BUHLER (BRITISH/SWISS 1916-1989)  
*PORTRAIT OF COLIN HAYES*  
Oil on canvas  
61 x 45cm (24 x 17½ in.)  
Unframed

£400-600

133 λ

AUGUSTUS JOHN (BRITISH 1878-1961)

PORTRAIT OF ROBIN

Oil and pencil on panel

Signed (lower left)

48.5 x 27cm (19 x 10½ in.)

**Provenance:**

Private Collection, Mr and Mrs Andre de Lemur

Private Collection, Charles and Eleanor "Nonie" de Limur, San Francisco

(a gift from the above in 1957)

Christie's, London, 21 November 2013, lot 171

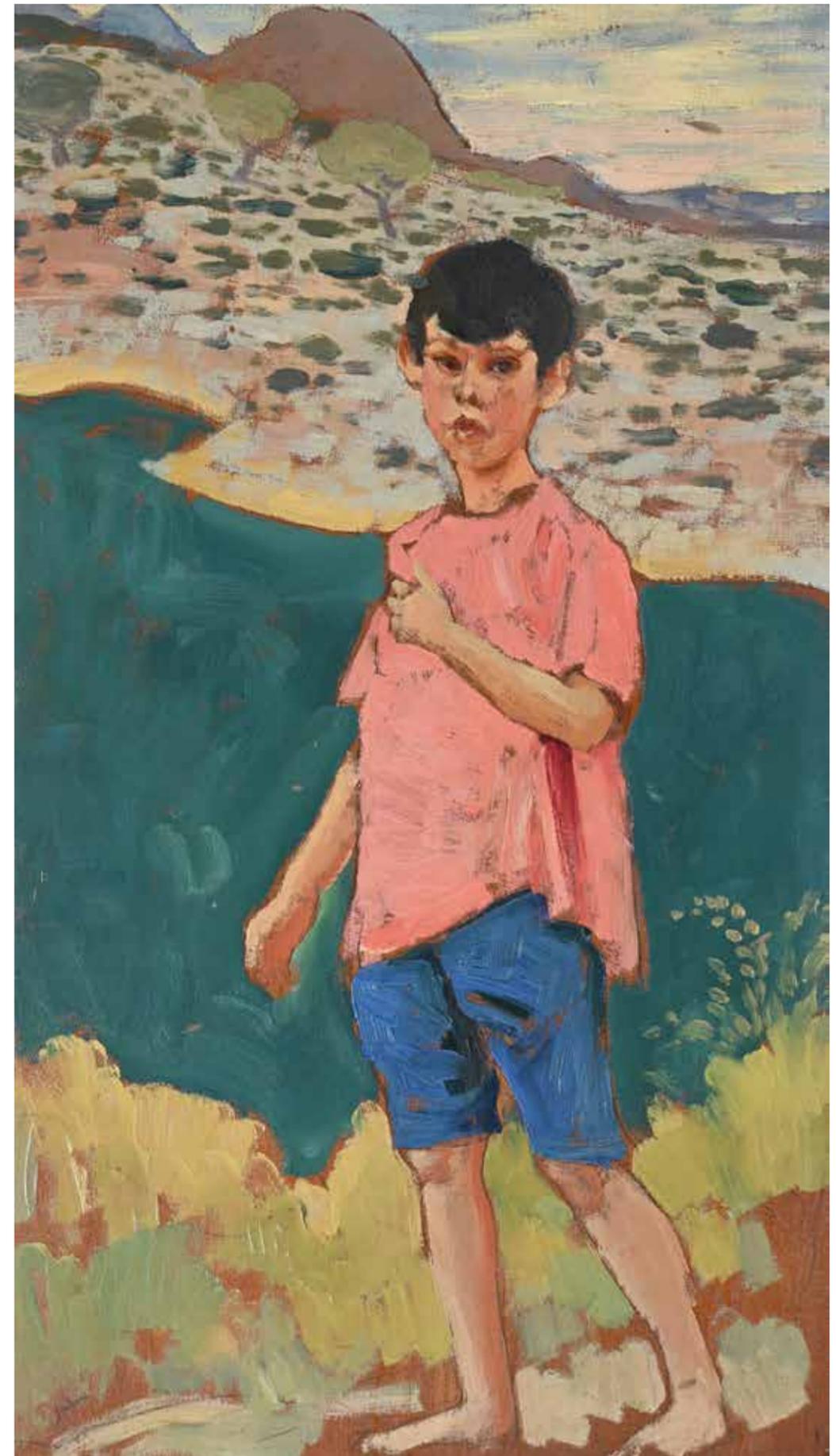
Acquired from the above sale by the present owner

Born in 1904, Robin was Augustus's third son with his first wife Ida.

The present painting belongs to the period 1910 -1914 when the family spent periods at Martigues, a fishing village on the Etang de Berre, a series of saltwater lagoons near Marseille in southern France. *Portrait of Robin* is typical of John's output during this period - he would draw directly onto the panel and paint at speed, leaving small areas of bare wood and pencil showing. These panels are among some of his most sought after works. Robin was born in 1904 and was Augustus's third son with his first wife, Ida.

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

£25,000-35,000





134

**134**  
**LUCIEN PISSARRO (FRENCH 1863-1944)**  
*BACK OF THE VILLAGE*  
 Watercolour and ink  
 Signed with monogram (lower left)  
 9.5 x 13cm (3½ x 5 in.)

**Provenance:**  
 The Leicester Galleries, London  
 Private Collection, The Honorable David Kenworthy

**Exhibited:**  
 London, The Leicester Galleries, January 1946, no. 63

£800-1,200



135

**135 λ**  
**AUGUSTUS JOHN (BRITISH 1878-1961)**  
*GYPSY MOTHER AND CHILD*  
 Pencil, ink and wash  
 Signed and dated 1943 (lower right)  
 48.5 x 33.5cm (19 x 13 in.)

**Provenance:**  
 Private Collection, The Hon. Captain James Smith, London  
 Private Collection, New York  
 Macmillan & Perrin Gallery, Toronto (September 1981)  
 Sale, John Goodwin Auctions, Malvern, sale date unknown  
 Private Collection, Hampshire (acquired from the above sale)

**Exhibited:**  
 London, The Leicester Galleries, *The Works of Augustus John*, 1943, no. 46

John made numerous studies of mothers with babies and children during the years before World War I and of Irish peasant families during his visit to Galway in 1915. It is most likely that this drawing dates from this period, but, as was often the case, was signed later for the 1943 Leicester Galleries exhibition.

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

£2,000-3,000



136

**136**  
**WALTER SICKERT (BRITISH 1860-1942)**  
*THE OLD SOLDIER*  
 Oil on canvas  
 Signed (lower right), inscribed and dated *Le Pollet. 1912.* (lower left)  
 41 x 33cm (16 x 12 in.)

**Provenance:**  
 Sale, Christie's, 1950s (sale unknown)  
 Private Collection, A.D. Peters  
 Private Collection, J.B. Priestley (a gift from the above in 1964 for Priestley's 70th birthday)  
 Sale, Sotheby's, 18 June 1997, lot 63  
 The Collection of The Bowerman Charitable Trust

**Literature:**  
 Wendy Baron, *Sickert*, 1973, cat. 302, fig. 211  
 Wendy Baron, *Sickert Paintings & Drawings*, 2006, cat. 390., p.393 (illustrated)

The present work was referenced in letters dated 1913 between Walter Sickert and Ethel Sands. 'I have happily decided to hold over the finishing of the blind sailor. It won't do for me to come our just now with an important sentimental work unfinished or à peu près.'

The work was painted during a visit to Dieppe in 1912. Sickert was a regular visitor to the area and took up permanent residence in Dieppe between 1898-1905. In 1912 Sickert and his new wife Christine Angus Drummond bought the Villa d'Aumale in Envermeu, a village set in the valley of the Eaulne ten miles inland from Dieppe.

£8,000-12,000

137 λ

LAURA KNIGHT (BRITISH 1877-1970)

TWO ROMANY LASSES ON ASCOT HEATH

Oil on canvas

Signed (lower left)

63.5 x 76.2cm (25 x 30 in.)

**Provenance:**

Ian MacNicol, Glasgow

John E. Milne Esq., Private Collection, Glasgow, acquired from the above in 1966

John Martin of London, Modern Art from Britain & Ireland, London

The Collection of the Bowerman Charitable Trust, acquired from the above in 2001

**Exhibited:**

Penzance, Penlee House Gallery & Museum, *Laura Knight: In the Open Air*, 16 June 2012 - 8 September

2012, touring exhibition to Nottingham, Djanogly Art Gallery, 22 September - 4 November 2012; Worcester,

Worcester Art Gallery, 17 November 2012 - 10 February 2013

Penzance, Penlee House Gallery & Museum, *Laura Knight: A Celebration*, 17 May - 16 September 2021

This painting will be included in the forthcoming *Catalogue Raisonné* of the work of Dame Laura Knight currently being prepared by R. John Croft F.C.A., the artist's great-nephew.

Gypsy and traveller communities have long cherished the tradition of gathering at racing events, particularly at Ascot and Epsom, as horses have always held significant importance within the traveller community. These occasions, following months of travel, offered a chance for communities to meet and celebrate. The races provided a vibrant backdrop for socialising and an opportunity to display their finest clothes and jewellery. It became tradition to sell flowers and lucky heather to fellow attendees, a tradition that continues to this day.

During the 1930s, Laura Knight regularly attended the races at Epsom Downs and Ascot, initially recommended by her friend Sir Alfred Munnings. Her connection with Ally Bert, wife of a circus performer, led to an introduction to Mr. Sully, who owned a garage. Mr. Sully kindly agreed to chauffeur Knight and her companions in his Rolls Royce, which, with its high roof, accommodated Knight's easel and canvas comfortably. Knight would record from life scenes from these meets, capturing the festivities, characters and everyday life providing a unique insight into these historic meets.

'This Royal meeting was a special occasion for the gipsies [*sic.*]; they came in their bright satin gala dresses, hair elaborately arranged with curls soaped to their cheeks, their sharp black eyes alert for police as they made a round of parked cars which had passengers standing on top. Out came a crystal from a hidden pocket, and a wheedling voice offered to tell fortunes - forbidden by law. They never bothered Laura at her easel in the Rolls; she was a source of money in another way, for now she asked gipsies [*sic.*] of different ages to pose for her, and paid them. More important still, they knew that she liked and admired Romany folk' (J. Dunbar, *Laura Knight*, 1975, p. 143)

Laura Knight beautifully captures the essence of Romany life through her paintings. Following on from the races, Knight was welcomed into the travelling community, spending time painting direct from life in Iver. She engaged intimately with the community which lends her work a remarkable authenticity and realism that is both honest and romantic. In the present lot, the Ascot racecourse is depicted in the distance, with the Queen Anne Enclosure visible in the upper right corner. The lawn is scattered with groups of people at leisure, relaxing and resting under the trees. Central to the composition are two female figures: one seated and the other lying with her head resting in the lap of the seated figure. The seated figure wears a striking red cape with primary blue sleeves and a yellow tartan skirt, her auburn curls flowing over her shoulders. The figure lying down has jet black hair with a curl resting on her forehead. Her arms are delicately placed on her friend's knee, her right arm gently entwined with her companion's. The soft pastel shades of her patterned dress create a serene and beautiful contrast.

£40,000-60,000



137



138

**138 λ**  
**JACK SIMCOCK (BRITISH 1929-2012)**  
*HOUSE IN A LANDSCAPE*  
 Oil on board  
 Signed and dated 69 (lower left); further signed (verso)  
 46 x 76cm (18 x 29¾ in.)

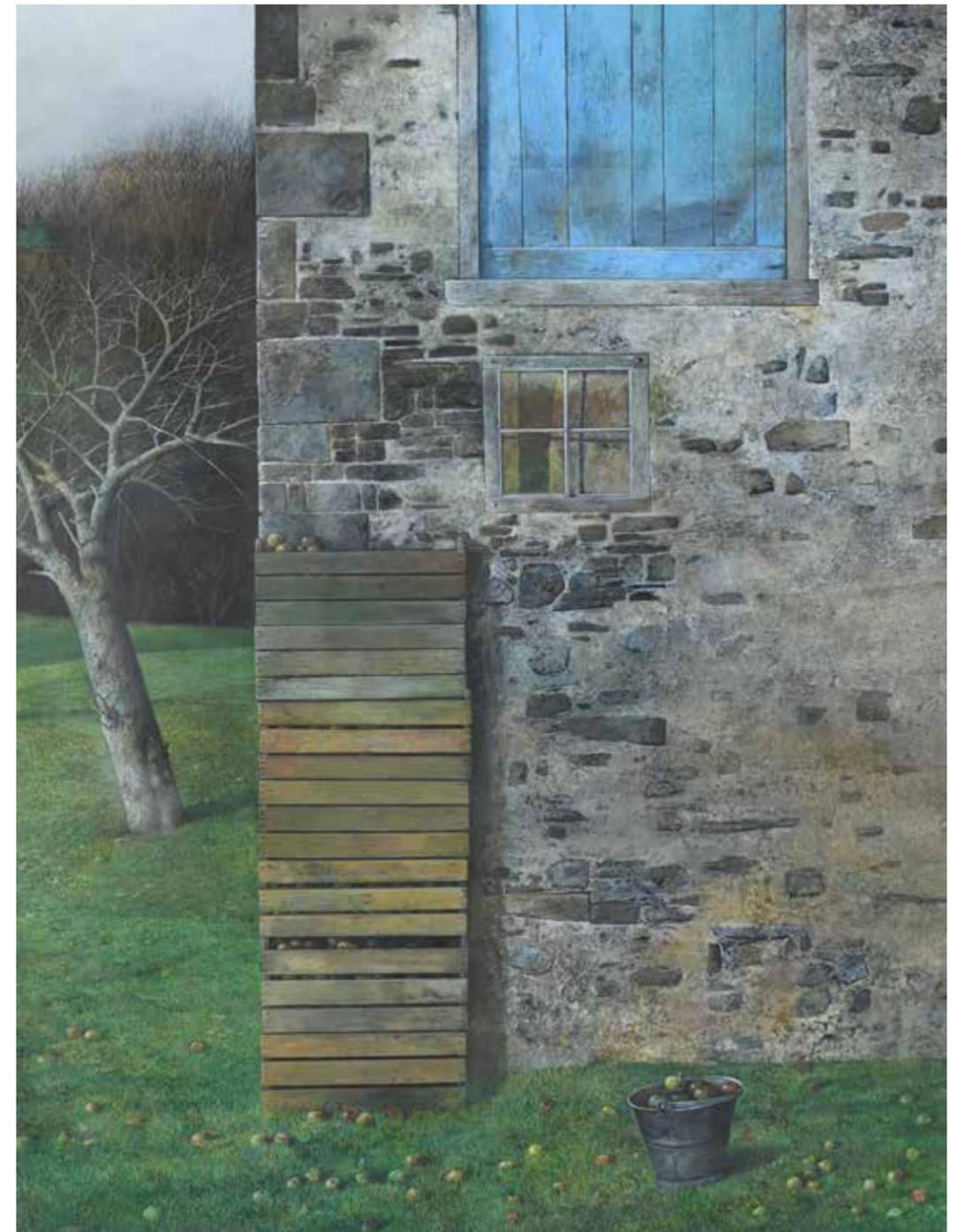
£700-1,000



139

**139 λ**  
**JACQUES DEPERTHES (FRENCH B. 1936)**  
*MARCY*  
 Oil on canvas  
 Signed (lower right); further signed, titled, dated 1972 and inscribed with inventory number 20F (verso)  
 60 x 73cm (23½ x 28½ in.)

£700-1,000



140

**140 λ**  
**ANDREW HEMINGWAY (BRITISH B. 1955)**  
*THE STORE HOUSE*  
 Tempera on board  
 Signed twice (upper left)  
 149.5 x 112.5cm (58¾ x 44¼ in.)

**Exhibited:**  
 London, Royal Academy, *Royal Academy Summer Exhibition*, 1984  
 London, Plus One Gallery

**Provenance:**  
 Private Collection, Canada (purchased from the Royal Academy Summer Exhibition in 1984)  
 Sale, Christie's, *An Adventurous Spirit: An Important Private Collection Sold to Benefit a Charitable Foundation*, 13 December 2018, lot 295

**Literature:**  
 The Royal Academy Illustrated, 1984, p. 75

£2,000-3,000



141

**141 λ**  
**DAVID TINDLE (BRITISH B. 1932)**  
*HARBOUR "CAPSTAIN WITH POLES"*  
 Oil on board  
 Signed and dated 1957 (lower left); further signed, titled and dated 1957 (verso)  
 42 x 53cm (16½ x 20¾ in.)

£1,000-1,500



142

**142 λ**  
**FRANK DOBSON (BRITISH 1888-1963)**  
*WAVES BREAKING UNDER A CLOUDY SKY*  
 Watercolour and gouache  
 Signed and dated 08 (lower right)  
 36 x 42cm (14 x 16½ in.)

£300-500



143

**143 λ**  
**GLUCK (BRITISH 1895-1976)**  
*SULKY SPRING, SOUTHEASE*  
 Oil on board  
 Signed (lower left)  
 26 x 36.5cm (10 x 14¼ in.)

Presented in artist's three tier painted frame.

**Provenance:**  
 The Fine Art Society Ltd., London (by December 1937)

**Exhibited:**  
 London, The Fine Art Society Ltd., 1937, no. 23  
 London, The Fine Art Society Ltd., *Memorial Exhibition*, 1980-81, no. 33

**Literature:**  
 Diana Souhami, *Gluck, Her Biography*, London, 1988, p.175

In February 1937 Gluck and Nesta Obermer visited Southease, a village in East Sussex in the valley of the river Ouse. The pair had a picnic from the car as Gluck began painting the vast landscape. Gluck captured the point at which the river changes its course and flows onwards to the sea.

Gluck designed and painted many of her frames including the one used in the present lot. Gluck's distinctive 3 stepped symmetrical painted panels were designed to match the colour of the wall on which they were hung. It was also encouraged that the outer step could be covered in the same wallpaper to match the walls. This effect was patented in 1932 and used in all of her subsequent exhibitions. The concept became known as 'The Gluck Room'.

£5,000-7,000

144 λ  
ELIOT HODGKIN (BRITISH 1905-1987)  
*BRITISH RAILWAY OIL CANS*  
Oil on canvas laid to board  
Signed and dated 30 V 66 (lower right)  
49 x 38.5cm (19¼ x 15 in.)

**Provenance:**

Sale, Christie's, South Kensington, 24th January 1983, lot 225  
Martin Summers, London (acquired in 2000)

**Exhibited:**

London, Thomas Agnew & Sons Ltd., *Eliot Hodgkin, Paintings in Oil and Tempera*, 1966, no. 20  
London, The Royal Academy, *The Summer Exhibition*, 1967, no. 681  
Aylesbury, Waddesdon Manor, *Brought to Life: Eliot Hodgkin Rediscovered*, May-October 2019,  
cat. no. 69 (illustrated p. 132)

This work is included in the online catalogue raisonne of works by Eliot Hodgkin.

£15,000-20,000



144



145

145 λ  
 FRED CUMING (BRITISH 1930-2022)  
*STILL LIFE OF APPLES AND YELLOW KETTLE*  
 Oil on board  
 Signed (lower left)  
 38.5 x 50cm (15 x 19½ in.)  
 £2,000-3,000



146

146 λ  
 ANNE REDPATH (SCOTTISH 1895-1965)  
*STILL LIFE WITH JUG OF FLOWERS*  
 Watercolour  
 Signed (lower centre)  
 49.5 x 59.5cm (19¼ x 23¼ in.)  
 £3,000-5,000



147

147 λ  
 ANNE REDPATH (SCOTTISH 1895-1965)  
*THE SITTING ROOM*  
 Oil on canvas  
 91 x 91cm (35¾ x 35¾ in.)  
 Painted in 1957.  
 £20,000-30,000

148

FRANCIS CAMPBELL BOILEAU CADELL (SCOTTISH 1883-1937)

*THE SPANISH LADY*

Oil on canvas

Signed and dated 1910 (lower left)

152.5 x 102cm (60 x 40 in.)

**Provenance**

Sale, Christie's, Scotland, 11 December 1986, lot 226

Bourne Fine Art, London, by 1986

Standing at just over one and a half metres tall the *Spanish Lady* is a virtuoso work of confident brush strokes and carefully controlled palette. It combines all that Cadell had learned from his studies in Paris and Munich as a young man, with his knowledge and experience of not only the most current artistic trends but also masterpieces from the past. It is in essence a celebration of the history of portraiture rendered in a very contemporary hand.

It was the artist and mentor Arthur Melville who recommended to Cadell's parents that he would benefit enormously by going to study in Paris. In 1899, at the age of sixteen he left Edinburgh Academy with his mother and sister and settled in Paris, studying at the Académie Julien between 1899 and 1902. There he would have been aware of the innovations of his French contemporaries and the Impressionists' works that were on view at the Musée du Luxembourg and Galerie Durand-Ruel. In the subsequent years he travelled between his home city of Edinburgh and the rest of Europe, studying at the Akademie der Bildenden Kunste in 1907 and spending time in Venice in 1910 afforded by his patron Patrick Ford.

"It was in Venice in 1910 that Cadell's work took off with confidence, freedom and consistency." (T. Hewlitt, *Cadell: The Life and works of A Scottish Colourist 1883-1937*, London, 1988, p. 27).

The present work, painted in the same year that he visited Italy, does not have the fleeting spontaneity of his Venetian landscapes but Cadell brings a surety and strength of brushstroke to this monumental canvas that gives it a structure that then allows him to control the palette of closely modulated tones of blacks, whites and ochres, carefully and harmoniously laid down so that the figure, the landscape, and the sky exist as one, punctuated with vibrant flashes of colour such as the vermilion red carnation in the model's hair.

The scale and pose bring to mind the great portrait painters from the 17th and 18th Centuries; Joshua Reynolds, Thomas Gainsborough, and the Spanish Masters of Velasquez and Francisco Goya; the handling more of Eduard Manet and the coolness of palette of James Abbot McNeil Whistler. This work could as easily be called *Harmony in White and Black* as *The Spanish Lady* and is a testament to Cadell's knowledge of art history and his consummate manipulation of the paint surface and subtlety of tone on such a grand scale.

£150,000-250,000





149

149 λ  
 ELWIN HAWTHORNE (BRITISH 1905-1954)  
 SUSSEX PLACE, REGENTS PARK, NW1  
 Watercolour and pencil  
 Signed (lower right)  
 14.5 x 16cm (5½ x 6¼ in.)

£400-600



150

150 λ  
 ELWIN HAWTHORNE (BRITISH 1905-1954)  
 IVY COTTAGE, WANSTEAD  
 Watercolour and pencil  
 Titled (to centre, upper edge)  
 11.5 x 17.5cm (4½ x 6¾ in.)

£400-600



151

151 λ  
 ELWIN HAWTHORNE (BRITISH 1905-1954)  
 CHESTER PLACE  
 Crayon and pencil  
 Titled (lower centre); further inscribed with working notes  
 20.5 x 28cm (8 x 11 in.)  
 Unframed

£300-500



152

152 λ  
 ELWIN HAWTHORNE (BRITISH 1905-1954)  
 ST. JOHN'S, DOWNSHIRE HILL, HAMPSTEAD  
 Oil on canvas  
 Signed (lower right); inscribed *St. John's, Hampstead* and dated 1936 (to stretcher verso)  
 50.5 x 63.5cm (19¾ x 25 in.)

Exhibited:  
 London, Alex, Reid & Lefevre, *New Paintings by the East London Group*,  
 December 1936, no. 44 (as 'Downshire Hill')

The artist painted two views in oils of St. John's, Hampstead during 1936.  
 In addition to the present work, a further painting is held by the Herbert  
 Art Gallery & Museum in Coventry.

£6,000-8,000



153

**153 λ**  
**WALTER STEGGLES (BRITISH 1908-1997)**  
*GEORGE GILMORE'S COTTAGE, HOWTH*  
 Watercolour  
 Signed (lower left)  
 11 x 19cm (4¼ x 7¼ in.)

Executed circa 1950.

£400-600



154

**154 λ**  
**ELWIN HAWTHORNE (BRITISH 1905-1954)**  
*NEAR NAVESTOCK, ESSEX*  
 Watercolour and pencil  
 Signed and titled (lower right)  
 17 x 24cm (6½ x 9¼ in.)

**Exhibited:**  
 London, Alex, Reid & Lefevre, *Watercolours, Pastels and Drawings by Contemporary British Artists*, December 1939, cat. no. 61

£400-600



155

**155 λ**  
**ELWIN HAWTHORNE (BRITISH 1905-1954)**  
*RONEO CORNER, ROMFORD WITH THE ROMFORD BREWERY IN THE DISTANCE*  
 Watercolour and pencil  
 Signed (lower right); titled (lower left)  
 17 x 24cm (6½ x 9¼ in.)

£400-600



156

**156 λ**  
**HENRY SILK (BRITISH 1883-1947)**  
*THE BEDROOM*  
 Oil on canvas, laid to board  
 Signed (lower left)  
 48 x 50.5cm (18¾ x 19¾ in.)

The painting depicts Henry Silk's own bedroom at 11 Rounton Road in Bow, East London.

**Exhibited:**  
 London, The Bethnal Green Museum, Spring 1927, no. 41  
 London, Whitechapel Art Gallery, The East London Art Club's Exhibition, December 1928, no. 107

**Literature:**  
 David Buckman, *From Bow to Biennale* (revised edition), London, 2016, illustrated p. 66

£5,000-7,000



157

157 λ  
**WALTER STEGGLES (BRITISH 1908-1997)**  
*CAISTER CASTLE*  
 Oil on canvas  
 Signed (lower left); titled (to canvas overlap verso)  
 51 x 36cm (20 x 14 in.)

£800-1,200



158

158 λ  
**PHYLLIS BRAY (BRITISH 1911-1991)**  
*REMEMBRANCE*  
 Watercolour, gouache and crayon  
 14 x 11cm (5½ x 4¼ in.)  
 Provenance:  
 A gift from the artist to Walter Steggles (1908-1997)

£200-300



159

159 λ  
**WALTER STEGGLES (BRITISH 1908-1997)**  
*ESSEX LANDSCAPE WITH POLLARDS*  
 Oil on board  
 Signed (lower right); further signed and titled (verso)  
 18.5 x 23cm (7¼ x 9 in.)

Painted in 1932.

Provenance:  
 Alex. Reid & Lefevre Ltd., London  
 Mary Cburchill (acquired from the above in 1932 as a Christmas present from her nanny, Maryott Whyte)  
 Sale: Sotheby's, London, *Daughter of History: Mary Soames and the Legacy of Churchill*, 17 December 2014, lot 219  
 Private Collection, UK

Exhibited:  
 London, Alex. Reid & Lefevre Ltd, *New Paintings by the East London Group*, 1932, no. 85  
 Southend-on-Sea, Beecroft Gallery, *Brothers in Art: Walter & Harold Steggles & the East London Group*, September 2021-April 2022  
 Southend-on-Sea, Beecroft Gallery, *Out of the City*, 2016

£3,000-5,000



160

160 λ  
**ELWIN HAWTHORNE (BRITISH 1905-1954)**  
*ROCHESTER CASTLE*  
 Watercolour and pencil  
 17 x 24.5cm (6½ x 9½ in.)

£400-600

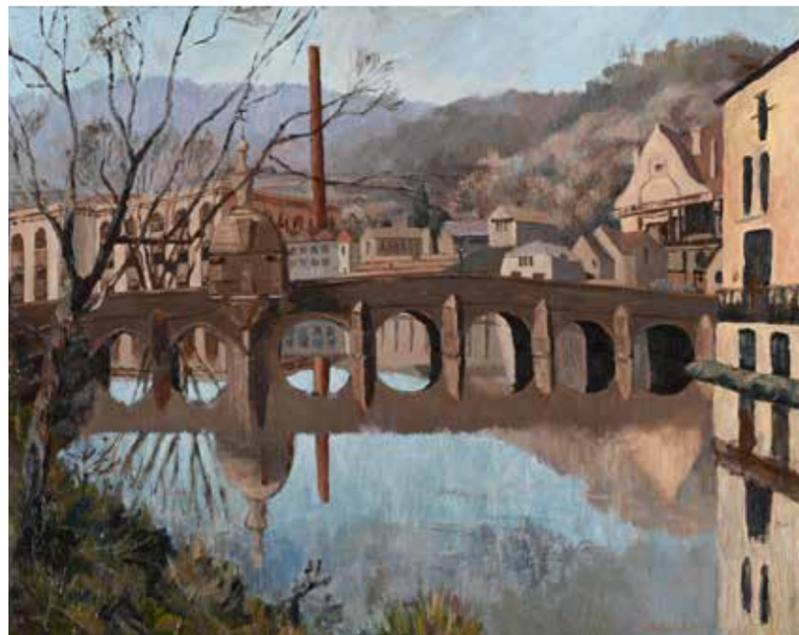


161

161 λ  
**ELWIN HAWTHORNE (BRITISH 1905-1954)**  
*COLMAN'S HATCH, NEAR CROWBOROUGH, SUSSEX*  
 Watercolour, pencil and pastel  
 Signed (lower left)  
 17 x 24.5cm (6½ x 9½ in.)

**Exhibited:**  
 London, Alex, Reid & Lefevre, *Watercolours, Pastels and Drawings by Contemporary British Artists*, December 1939, cat. no. 50

£400-600



162

162 λ  
**ETHELBERT WHITE (BRITISH 1891-1972)**  
*BRADFORD-ON-AVON*  
 Oil on canvas  
 Signed (lower right)  
 49 x 62cm (19¼ x 24¼ in.)

£1,000-1,500



163

163 λ  
**HAROLD STEGGLES (BRITISH 1911-1971)**  
*HIGH WYCOMBE*  
 Oil on board  
 Signed (lower left); further signed and titled (verso)  
 34.5 x 42.5cm (13½ x 16½ in.)

Painted in 1938.

**Provenance:**  
 Sir Robert Ensor, writer and poet (1877-1958)  
 (acquired from the Ashmolean Gallery exhibition, 1939)  
 Sale, Cheffins, Cambridge, 10 June 2010, lot 511  
 Private Collection, UK

**Exhibited:**  
 London, Alex. Reid & Lefevre Ltd., *New Paintings: Harold & W.J. Steggles, 1938*  
 Oxford, Ashmolean Museum, *Young British Painters, 1939*, no. 101  
 Southend-on-Sea, Beecroft Gallery, *Brothers in Art: Walter & Harold Steggles & the East London Group*, September 2021-April 2022  
 Southend-on-Sea, Beecroft Gallery, *Out of the City*, 2016

£7,000-10,000



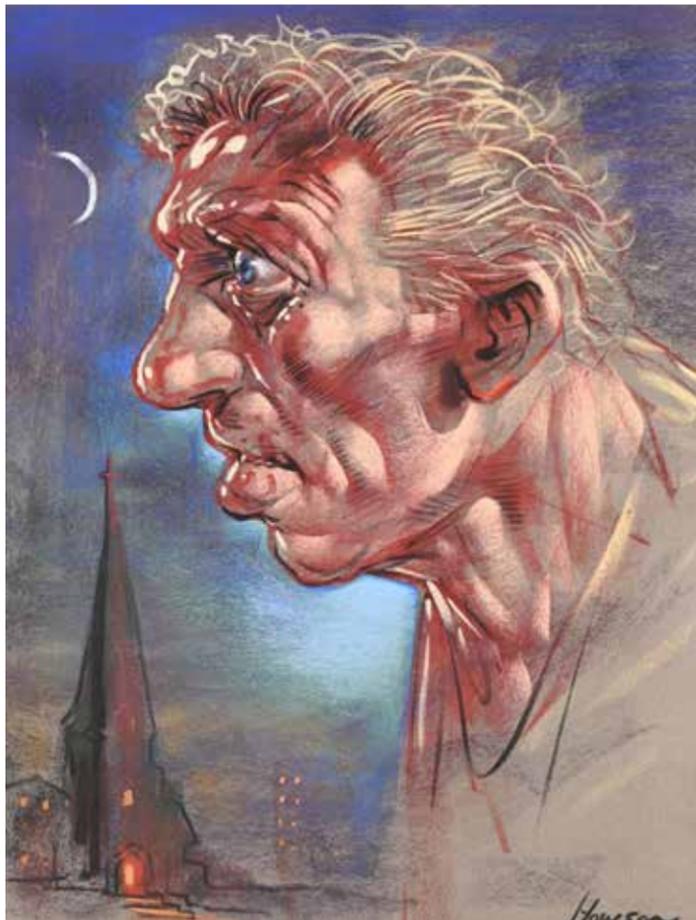
164

164 λ  
PAUL STOREY (BRITISH B. 1957)  
*ATHENE WITH OWL*  
Acrylic on board  
76 x 62.5cm (29¾ x 24½ in.)

Painted in 2003.

Provenance:  
Gillian Jason Modern & Contemporary Art, London  
Acquired from the above by the present owner

£500-700



165

165 λ  
PETER HOWSON (SCOTTISH B. 1958)  
*HEAD WITH MOON AND CHURCH BEYOND*  
Pastel and chalk  
Signed (lower right)  
61 x 45cm (24 x 17½ in.)

£800-1,200



166

166 λ  
JACK VETTRIANO (SCOTTISH B. 1951)  
*THE INTERVAL*  
Oil on canvas-board  
Signed (lower right)  
55.5 x 45.5cm (21¾ x 17¾ in.)

Provenance:  
The Atholl Gallery, Dunkeld, Perthshire

£15,000-25,000



**167 λ**  
**ERTÉ (FRENCH 1892-1990)**  
*TABAC BLOND; FRIVOLITES*  
 Gouache  
 Both signed (lower right); stamped with studio stamp and titled (verso)  
 Each 18.5 x 27cm (7¼ x 10½ in.) (2)  
 Unframed

**Provenance:**  
 Acquired directly from the artist  
 Thence by descent to the present owner

£400-600



167



**168 λ**  
**ERTÉ (FRENCH 1892-1990)**  
*EXPOSITION UNIVERSELLE 1889*  
 Gouache  
 Signed (lower right); stamped with studio stamp (on the backboard)  
 18 x 30cm (7 x 11¾ in.)  
 Unframed

**Provenance:**  
 Acquired directly from the artist  
 Thence by descent to the present owner

£300-500

168

**169 λ**  
**ERTÉ (FRENCH 1892-1990)**  
*THREE SCREEN DESIGNS OF LONDON FOR LATIN QUARTER*  
 Gouache and gold paint  
 All signed (lower right); stamped with studio stamp, titled and dated 1961 (on the reverse)  
 Each 26 x 36cm (10 x 14 in.) (3)

**Provenance:**  
 Acquired directly from the artist  
 Thence by descent to the present owner

£600-800



169

**170 λ**  
**ERTÉ (FRENCH 1892-1990)**  
*RIDEAU*  
 Gouache and silver paint  
 Signed (lower right), inscribed and dated 1935 (on the reverse)  
 37 x 27cm (14½ x 10½ in.)  
 Unframed

**Provenance:**  
 Acquired directly from the artist  
 Thence by descent to the present owner

£400-600



170

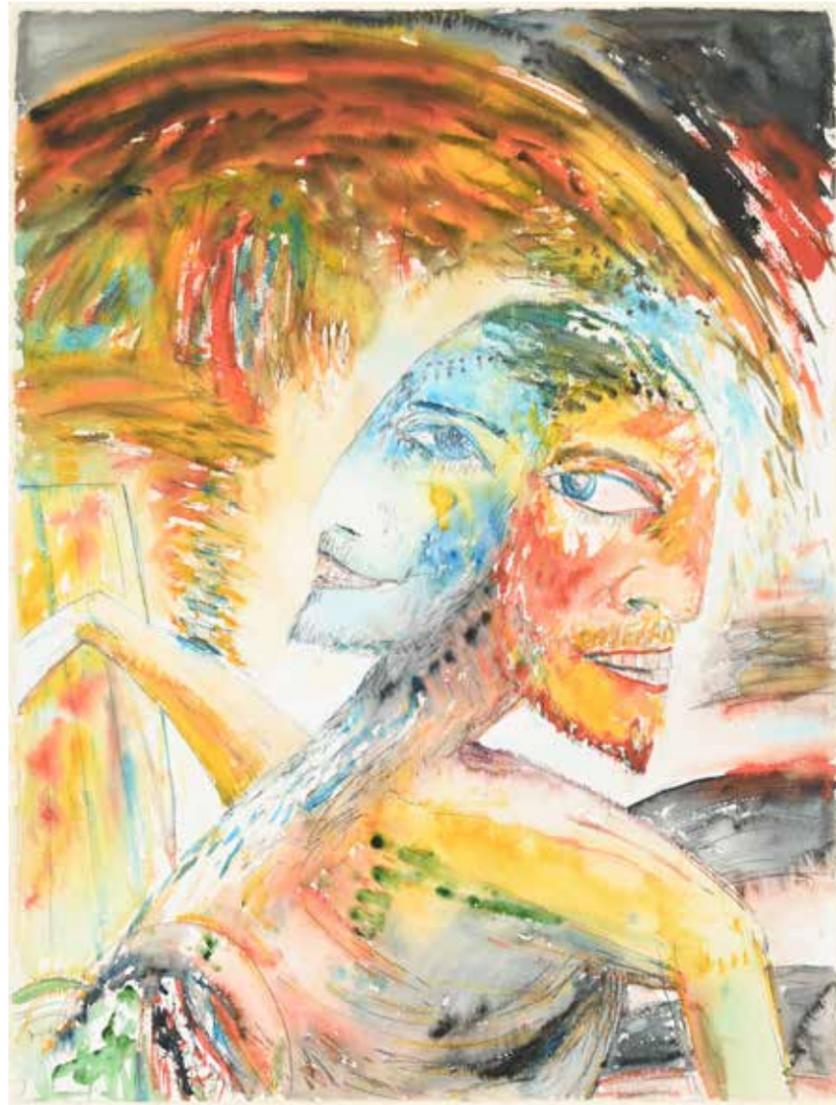


171

171 λ  
**BRUCE MCLEAN (BRITISH B. 1944)**  
*STUDY FOR SOLDAT*  
 Gouache, watercolour and black crayon  
 Signed and dated 85 (lower right); further  
 inscribed with notes (across the sheet)  
 56.5 x 75.5cm (22 x 29½ in.)

The present work illustrates costume studies  
 for the ballet Soldat by Ashley Page for Ballet  
 Rambert in 1989.

£500-700



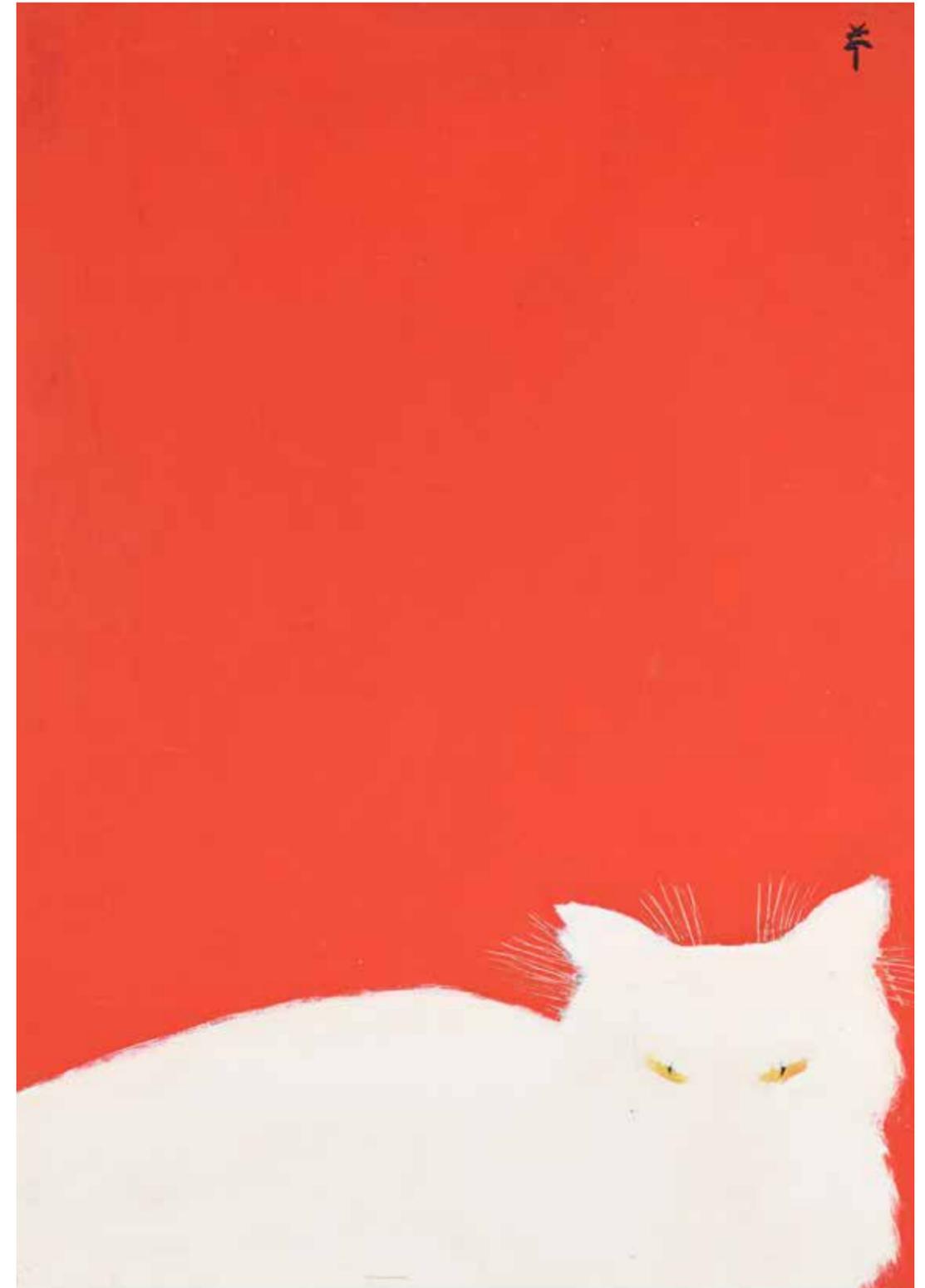
172

172 λ  
**JOHN BELLANY (SCOTTISH 1942-2013)**  
*PROMETHEUS*  
 Watercolour  
 Signed (upper right)  
 76 x 57cm (29¾ x 22¼ in.)

Painted circa 1989.

**Provenance:**  
 Fischer Fine Art Ltd., London

£1,000-1,500



173

173 λ  
**RENÉ GRUAU (ITALIAN 1909-2004)**  
*CHAT SUR FOND ROUGE*  
 Oil on board  
 Signed with monogram (upper right); further signed with monogram (verso)  
 61 x 43.5cm (24 x 17 in.)

£1,000-1,500



174

174 λ  
 GEORGE DEVLIN (SCOTTISH 1937-2014)  
*EVENING ON THE MARE, HERAULT*  
 Oil on canvas  
 Signed (lower left)  
 33 x 35.5cm (12 x 13¾ in.)

Provenance:  
 Portland Gallery, London

Exhibited:  
 London, Portland Gallery, May, 1994

£1,000-1,500



175

175 λ  
 ROBERTO FERRUZZI (ITALIAN 1927-2010)  
*RIO DI SAN VIO, VENEZIA*  
 Oil on board  
 Signed (lower right); further signed and titled (verso)  
 20 x 30cm (7¾ x 11¾ in.)

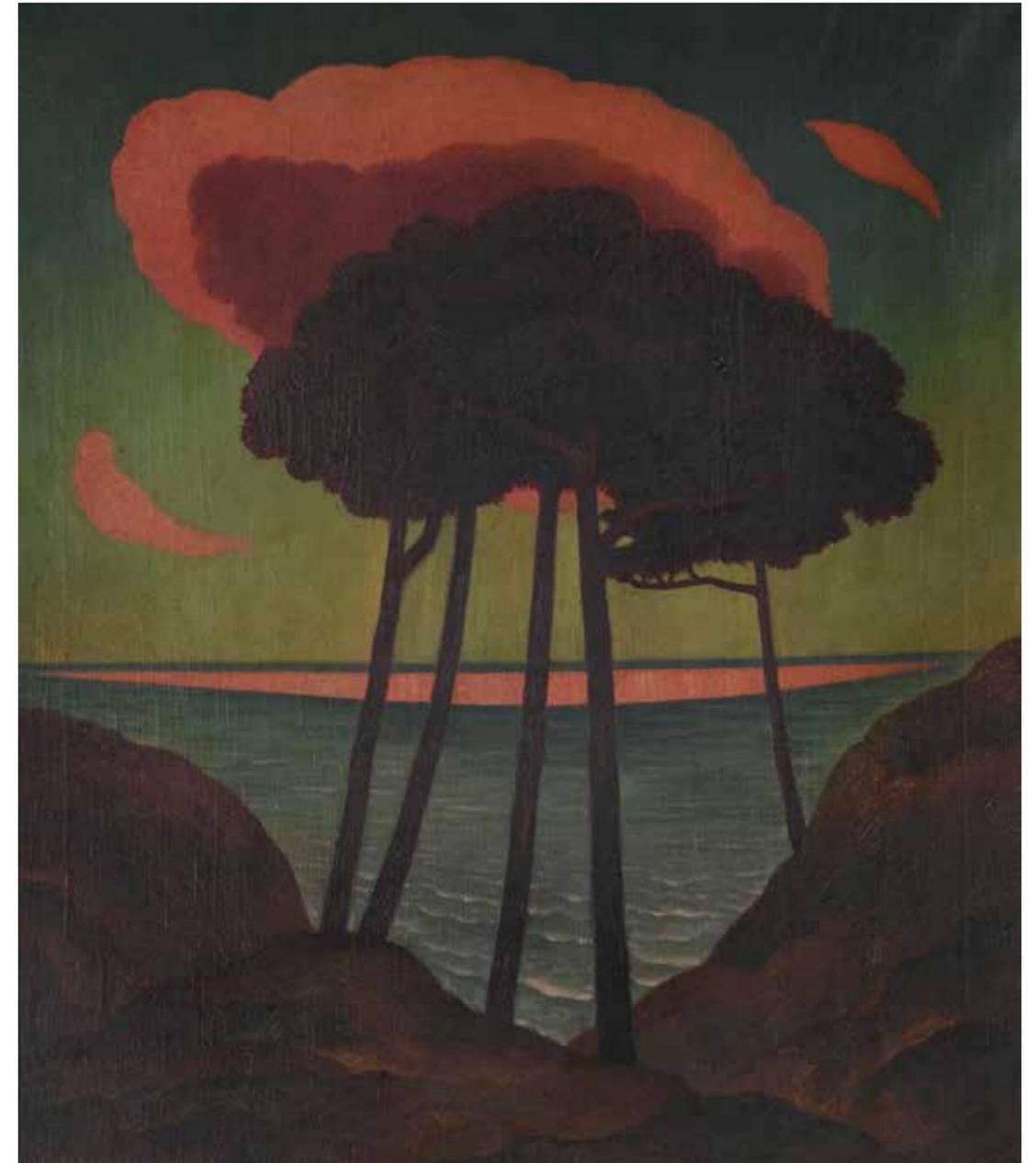
£400-600



176

176 λ  
 ROBERTO FERRUZZI (ITALIAN 1927-2010)  
*IL REDENTORE, VENEZIA*  
 Oil on board  
 Signed (lower left); further signed and titled (verso)  
 30 x 40cm (11¾ x 15½ in.)

£600-800



177

177 λ  
 GUSTAV WUNDERWALD (GERMAN 1882-1945)  
*FOHREN MIT ROTER WOLKE*  
 Oil on canvas  
 Signed (lower left); further signed and inscribed  
 (to label on stretcher verso)  
 71 x 61cm (27¾ x 24 in.)

Painted circa 1909.

Provenance:  
 Berta Wunderwald, the artist's widow  
 Private Collection, South Germany  
 Sale, Ketterer Kunst, Munich, 11 June 2015, lot 42  
 Sale, Grisebach, Berlin, 11 June 2021, lot 315  
 Collection of the late John Lippitt, Hampshire

Exhibited:  
 Berlin, Kunst- und Buchhandlung Landsberg, *Gustav Wunderwald*, October-November 1924  
 Berlin, Galerie Gerda Bassenge, *Gustav Wunderwald 1882-1945. Zeichnungen und Ölbilder*, 1971  
 Berlin, Berlinische Galerie, *Gustav Wunderwald. Gemälde, Handzeichnungen, Bühnenbilder. Eine Ausstellung zum 100. Geburtstag des Künstlers*, August-October 1982 and Albstadt, Städtische Galerie, November 1982 - January 1983, cat. no. 25

Literature:  
 Hildegard Reinhardt, *Gustav Wunderwald (1882-1945): Untersuchungen zum bildkünstlerischen Gesamtwerk*, Hildesheim, 1988, cat. no. 7

£7,000-10,000



178

178 λ  
MERLIN JAMES (BRITISH B. 1960)  
*TWO POPLAR TREES*  
Oil on canvas  
Signed and dated 9-11 to stretcher (verso);  
further titled and dated 2009-11 (verso)  
58 x 90.5cm (22¾ x 35½ in.)  
Unframed

Provenance:  
Richard Salmon Gallery, London

£500-800



179

179 λ  
PETER COLLIS (BRITISH 1929-2012)  
*THE SEA NEAR ROUNDSTONE*  
Oil on board  
Signed (lower right); titled to artist's label (verso)  
22.5 x 33cm (8¾ x 12 in.)

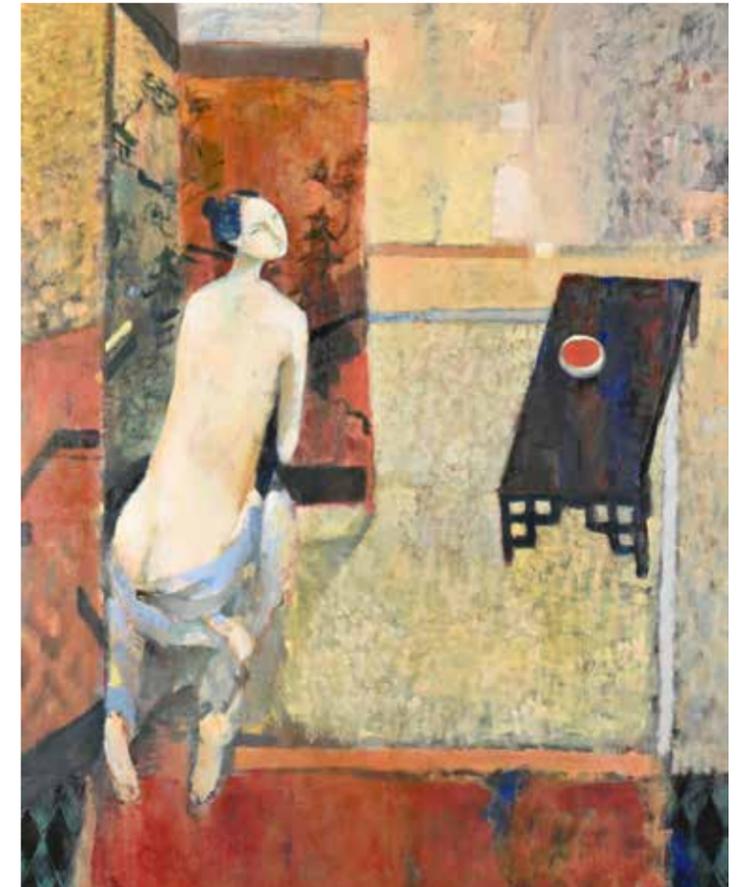
£500-800



180

180 λ  
WILLIAM BROOKER (BRITISH 1918-1983)  
*MAIZE FIELD, IBIZA*  
Oil on canvas  
Signed and dated '53 (lower right); Inscribed, titled  
and dated 1953 to canvas overlap (verso)  
46 x 61cm (18 x 24 in.)

£1,500-2,000

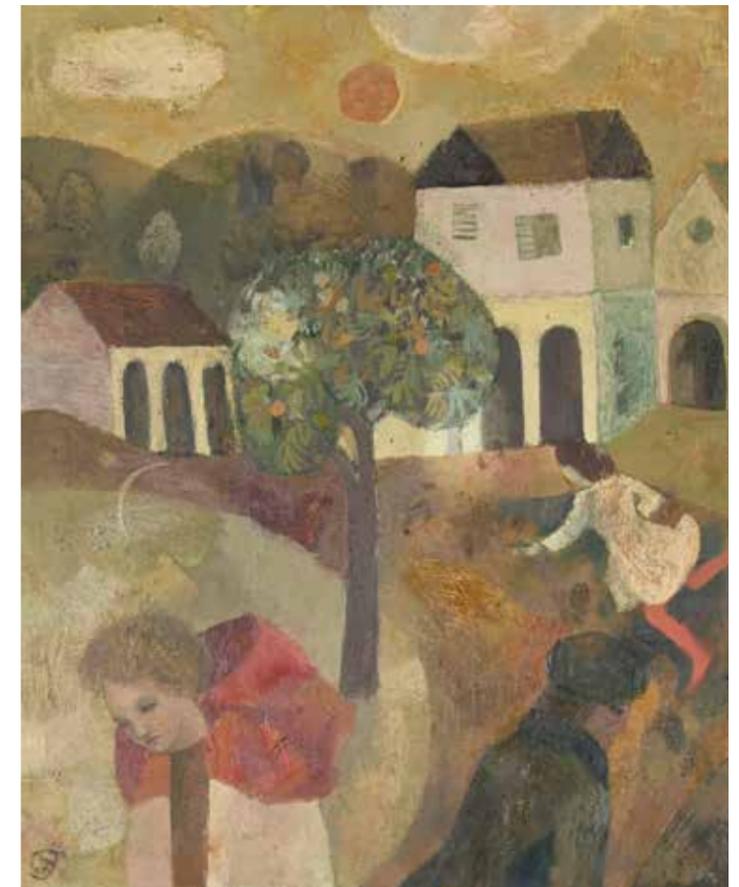


181

181 λ  
POLISH SCHOOL (20TH CENTURY)  
*JAPANESE WOMAN SEATED IN AN INTERIOR*  
Stamped Janusz Kosowicz (to stretcher verso)  
Oil on canvas  
149.5 x 120cm (58¾ x 47 in.)

Provenance:  
Private Collection, Jan Kulczyk, Poland (acquired circa 2002)  
Thence by descent to the present owner

£4,000-6,000



182

182 λ  
GWYNETH JOHNSTONE (BRITISH 1915-2010)  
*MYSTERY AND MELANCHOLY OF A STREET*  
Oil on board  
Signed with initials (lower left)  
58.5 x 49cm (23 x 19¼ in.)

Provenance:  
Acquired directly from the artist's studio in Benidorm  
circa 1979-82

£2,000-3,000



183

**183 λ**  
GEOFF UGLOW (SCOTTISH B. 1978)  
*VIEW OF EDINBURGH*  
Oil on wood  
25 x 30cm (9¾ x 11¾ in.)

**Provenance:**  
Acquired directly from the artist by the present owner

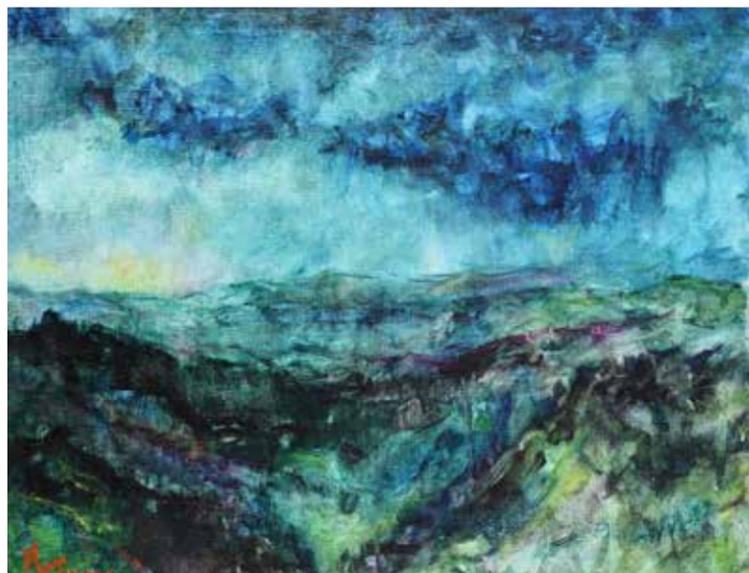
£1,500-2,000



184

**184 λ**  
LESLIE MARR (BRITISH 1922-2021)  
*NORTH YORKSHIRE MOORS*  
Oil on canvas  
Signed and dated '82 (lower left); further signed and titled (verso)  
89 x 120cm (35 x 47 in.)

£400-600



185

**185 λ**  
LESLIE MARR (BRITISH 1922-2021)  
*EXMOOR*  
Oil on canvas  
Signed and dated Dec. 2015 (lower left); further signed, titled, inscribed No. 351 and dated 2015 to canvas overlap (verso)  
71 x 92cm (27¾ x 36 in.)

£400-600



186

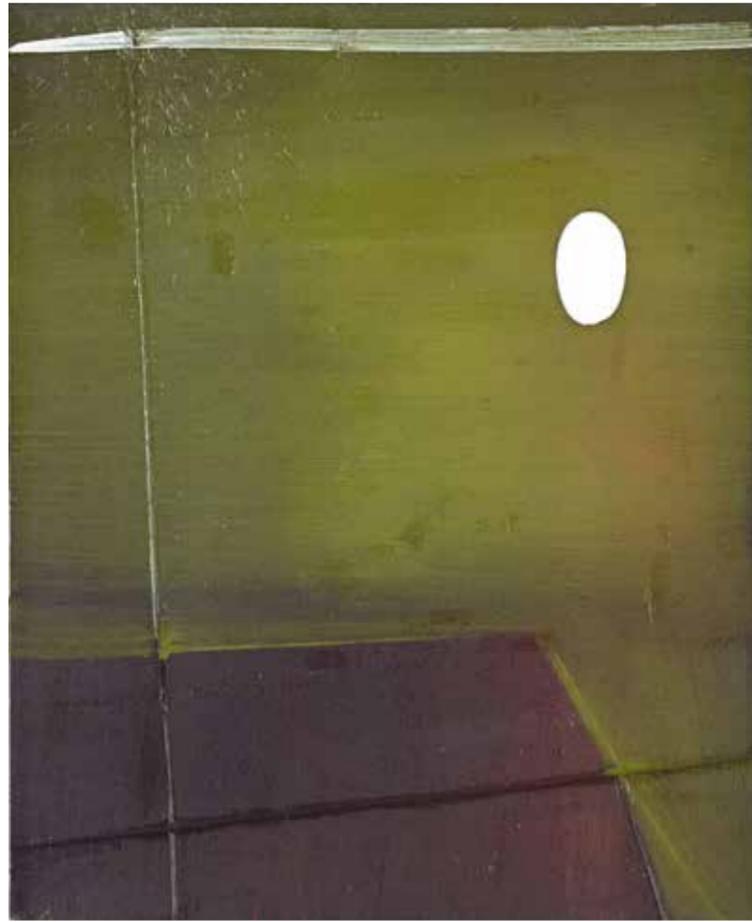
**186 λ**  
LEO DAVY (BRITISH 1924-1987)  
*UNTITLED*  
Oil on board  
122 x 178.5cm (48 x 70¼ in.)

Painted circa 1984.

**Provenance:**  
Direct from the Estate of the artist

**Exhibited:**  
London, Piano Nobile, *Leo Davy Abstract Scenes 1973-1987*,  
February-May 2017

£2,000-3,000

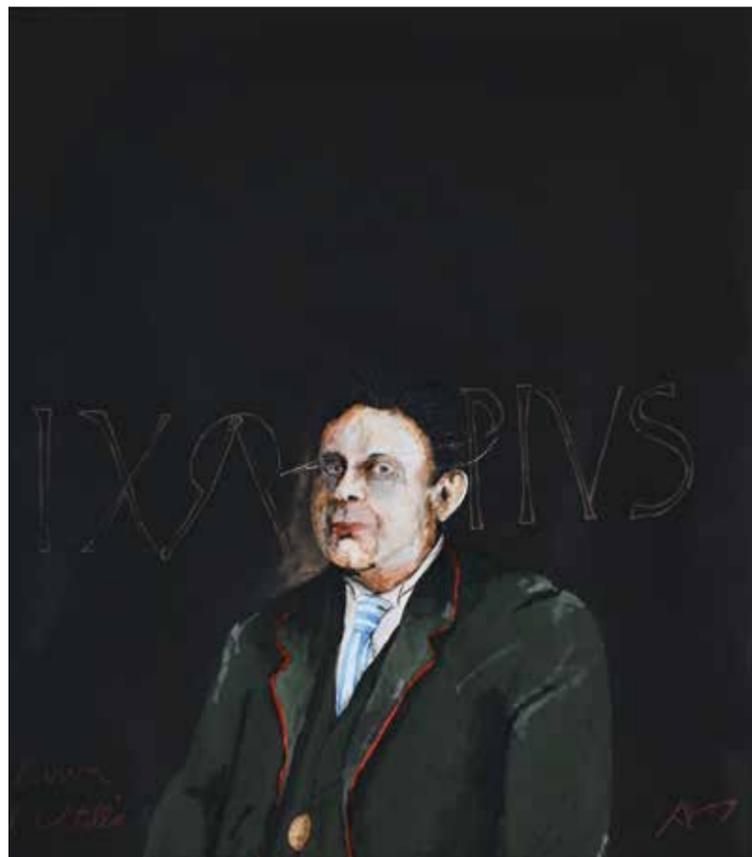


187

**187 λ**  
**MERLIN JAMES (BRITISH B. 1960)**  
*OVAL*  
Oil and collage on canvas  
Signed, titled and dated 2001 (verso)  
86.5 x 71.5cm (34 x 28 in.)

**Provenance:**  
Richard Salmon Gallery, London

£700-1,000



188

**188 λ**  
**ADAM BIRTWISTLE (BRITISH B. 1959)**  
*EVIVA IL COTELLO*  
Oil on paper  
Signed with monogram and dated 09 (lower right),  
titled (lower left)  
120 x 110cm (47 x 43¼ in.)

£1,000-1,500



189

**189 λ**  
**ADAM BIRTWISTLE (BRITISH B. 1959)**  
*PORTRAIT OF DAVID HOCKNEY, SEATED*  
Watercolour and pencil  
Signed with monogram (lower right), titled *Hockney* and dated 2002 (lower left)  
77 x 56cm (30¼ x 22 in.)

£1,000-1,500

190 λ

DAVID HOCKNEY (BRITISH B. 1937)

COLOURED CURTAIN STUDY

Pencil and coloured crayon

Signed with initials, titled and dated 63 (lower right)

43 x 31.1cm (16¾ x 12 in.)

**Provenance:**

Paul Kasmin, London

Ronald B. Alley, London

Private Collection

Sale, Christie's, London, *20th Century British Art*,

9 June 2006, lot 18

Jack Kirkland, London

Acquired from the above by the present owner in 2013

**Exhibited:**

London, *The Whitechapel Art Gallery*, & travelling, *David*

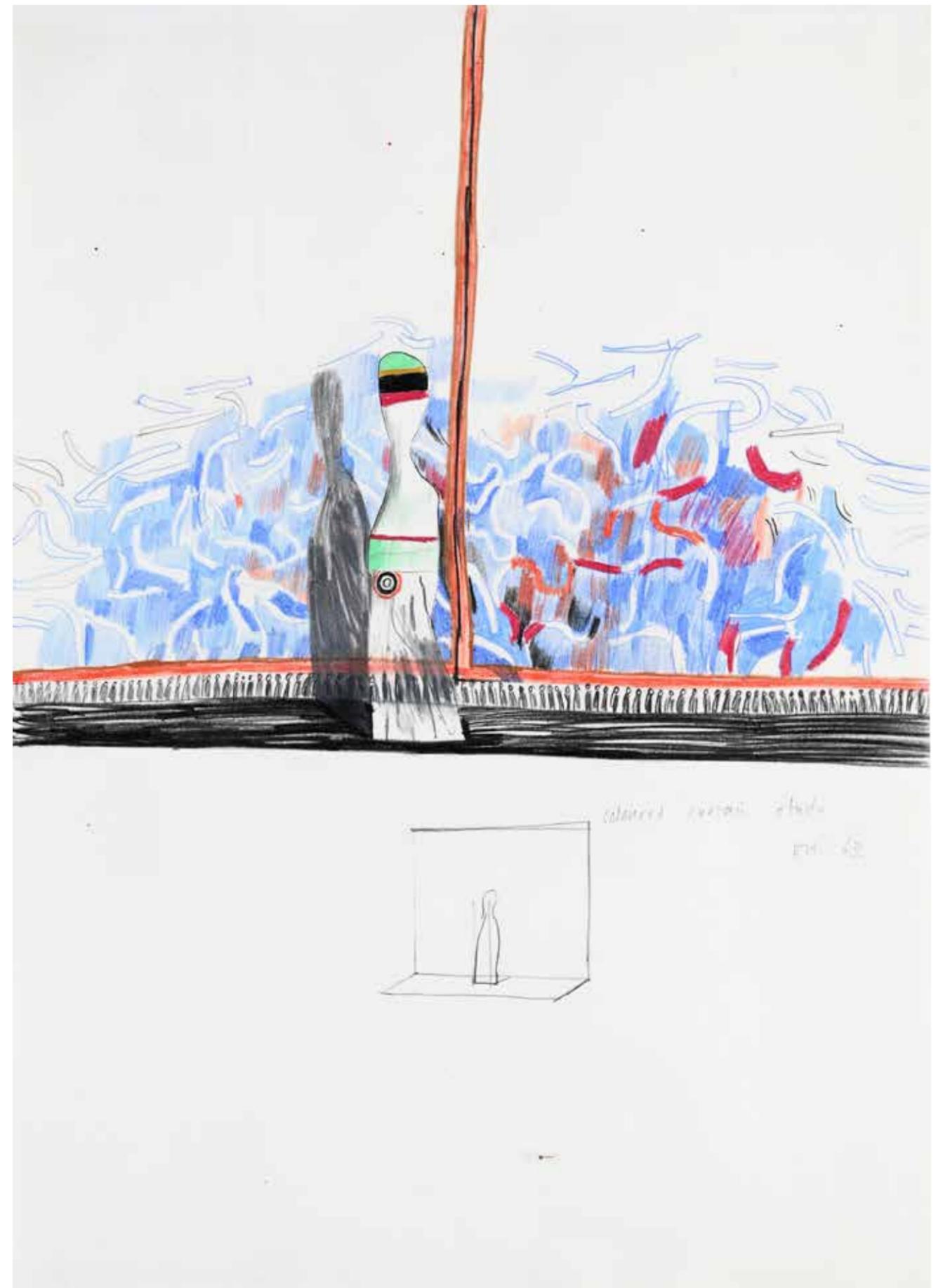
*Hockney: Paintings, Prints & Drawings 1960-1970*, 1970,

no. D9

**Literature:**

David Hockney, *David Hockney*, London, 1976, p.80, illus.

£20,000-30,000





191

191 λ  
 ANTHONY GREEN (BRITISH 1939-2023)  
 SELF-PORTRAIT WITH PLANT  
 Oil on board  
 Signed, titled and dated 1964 (verso)  
 70 x 37.5cm (27½ x 14¾ in.)

£1,500-2,500

192 λ  
 ANTHONY GREEN (BRITISH 1939-2023)  
 THE GARDEN SHEDS (1974-2004)  
 Lithograph printed in colours, 2004  
 Signed and dated in pencil, titled and numbered 2/50  
 57.5 x 57.5cm (22½ x 22½ in.)

£200-300



192

193 λ  
 ANTHONY GREEN (BRITISH 1939-2023)  
 13TH WORKING DRAWING FOR RITZ. (LOVE AT THE RITZ III)  
 Watercolour, gouache and pencil  
 Signed, inscribed and dated Sept/Nov '86 (to lower edge), inscribed within the image *Supper after the Theatre - Tea for two, club sandwiches and fresh fruit salad,*  
 61 x 56cm (24 x 22 in.)

Provenance:  
 Mayor Rowan Gallery, London

£800-1,200



193

194 λ  
 ANTHONY GREEN (BRITISH 1939-2023)  
 THE 30TH WEDDING ANNIVERSARY/THE STUDIO-MOLE END  
 Oil on board, irregular shape  
 Signed, titled and dated 1991 (verso)  
 166 x 154cm (65¼ x 60½ in.) (irregular)

Exhibited:  
 London, Royal Academy, Royal Academy Summer Exhibition, 1994, no. 4

£2,000-3,000



194



195

195 λ  
 KEITH COVENTRY (BRITISH B. 1958)  
 UNTITLED (AGATHON KEBAB ABLEROS KEBABS)  
 Oil on canvas  
 76 x 50cm (29¾ x 19½ in.)

Exhibited:  
 London, Richard Salmon Gallery, *Keith Coventry: Greeks*, May-June 1998, no. 19

£2,000-3,000

Provenance:  
 Richard Salmon Gallery, London  
 Sale, Christie's, London, Contemporary Art and Photoworks, 23 October 2001, lot 374



196

196 λ  
 BILLY CHILDISH (BRITISH B. 1959)  
 DRUNK  
 Oil on wood panels  
 Signed and dated 93 (verso)  
 45.5 x 65.5cm (17¾ x 25¾ in.)

£5,000-7,000



197

197 λ  
 PHILIP SUTTON (BRITISH B. 1928)  
*SKINKLE, NR TENBY*  
 Oil on canvas  
 Signed, titled and dated 1989 (verso)  
 102 x 102cm (40 x 40 in.)  
 Unframed

Provenance:  
 Private Collection, Joan Hurst

£2,000-3,000



198

198 λ  
 PHILIP SUTTON (BRITISH B. 1928)  
*MOZART*  
 Oil on canvas  
 Signed, titled and dated 1989 (verso)  
 102 x 102cm (40 x 40 in.)  
 Unframed

£2,000-3,000



199

199 λ  
 JOHN HITCHENS (BRITISH B. 1940)  
*SINGLE WHITE*  
 Oil on canvas  
 Signed (lower right); further signed, titled, dated 1966 and inscribed *Petworth, Sussex* (verso)  
 43 x 152cm (16¾ x 59¾ in.)

£2,000-3,000



200

200 λ  
 PHILIP SUTTON (BRITISH B. 1928)  
*THE CLIMATE'S DELICATE,  
 THE AIR MOST SWEET*  
 Oil on canvas  
 Signed, titled and dated 1989 (verso)  
 91.5 x 91.5cm (36 x 36 in.)  
 Unframed

Provenance:  
 Private Collection, Joan Hurst

£1,500-2,500



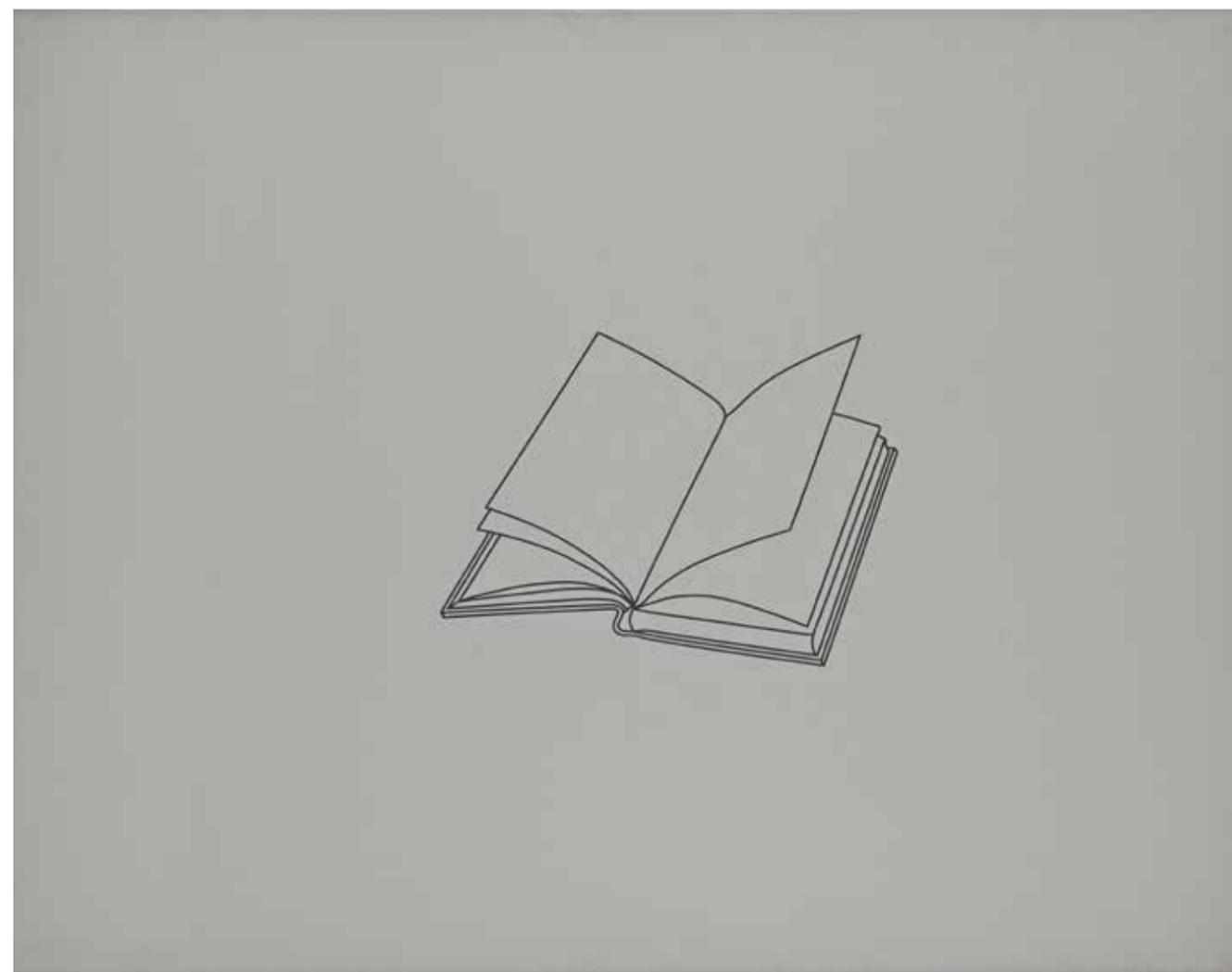
201

201 λ  
RAOUL UBAC (BELGIAN 1910-1985)  
*ARBRE I*  
Polished slate  
Signed with monogram (verso)  
20 x 9.5cm (7¾ x 3½ in.)

Executed *circa* 1970s.

The authenticity of this work has been confirmed by Madame Anne Delfieu.

£3,000-5,000

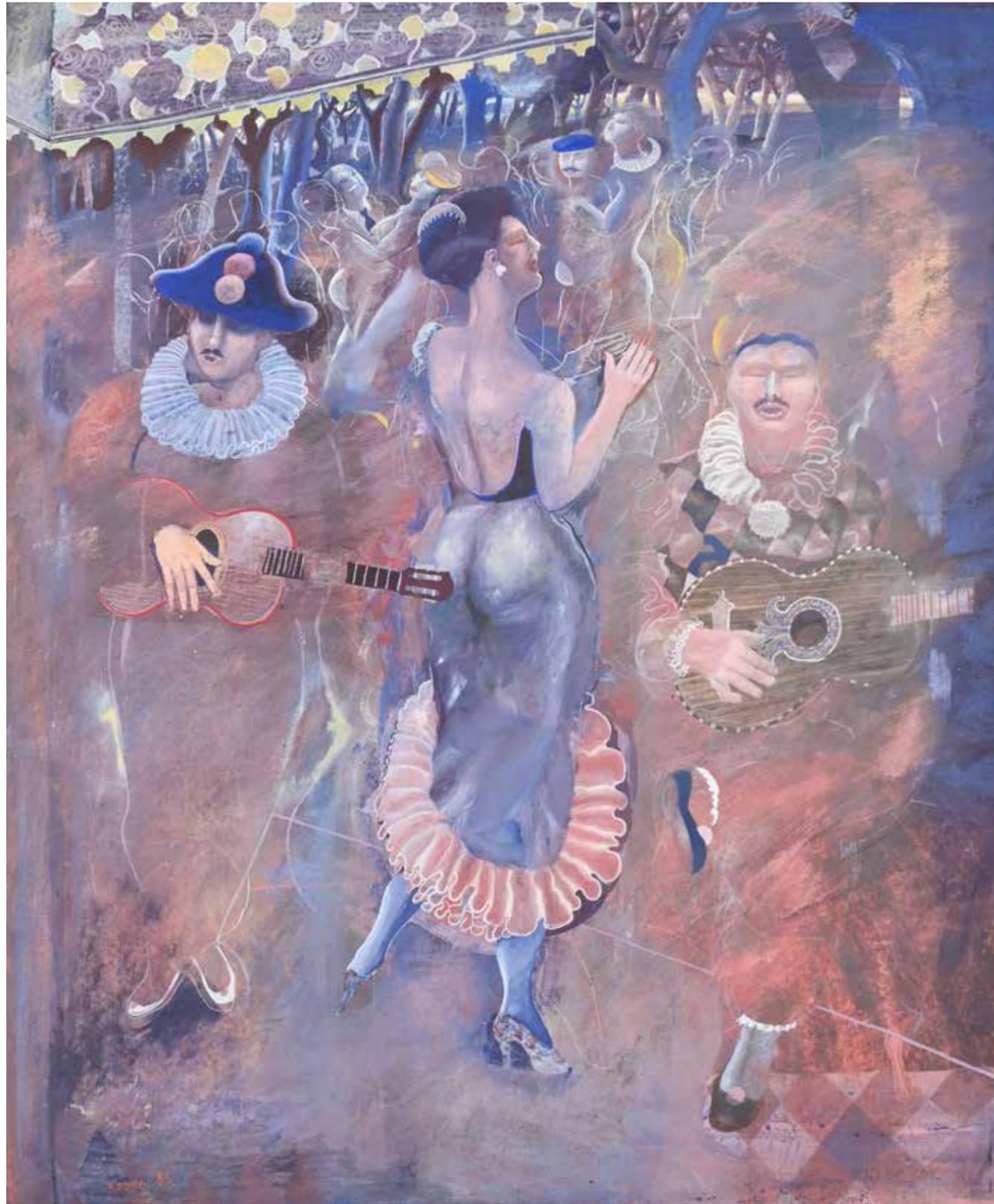


202

202 λ  
MICHAEL CRAIG-MARTIN (BRITISH B. 1941)  
*UNTITLED 5502Y (OPEN BOOK)*  
Vinyl matt emulsion  
Signed, titled and dated 1990 to stretcher (verso)  
71 x 92cm (27¾ x 36 in.)  
Unframed

Provenance:  
Richard Salmon Gallery, London

£2,000-3,000



203 λ  
 MICK ROONEY (BRITISH B. 1944)  
 THE SERENADERS  
 Mixed media on board  
 Signed and dated '85 (lower left)  
 102 x 84cm (40 x 33 in.)

203

Provenance:  
 Sale, Sotheby's, London, 27 November 1996, lot 104  
 The estate of John Lippitt, Hampshire

£2,000-3,000

204 λ  
 ROWAN GILLESPIE (IRISH B. 1953)  
 THE BUDDHA'S WAY  
 Bronze  
 Height: 131cm (51½ in.)  
 £6,000-8,000



204

205  
ANGELA CONNER (BRITISH B. 1935)  
COUNTERPOISE  
Onyx marble dust suspended in resin and stainless steel  
Diameter: 204cm (80¼in.)

Executed in 1996 in an edition of 8.

Provenance:  
Direct from the artist's studio collection

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.

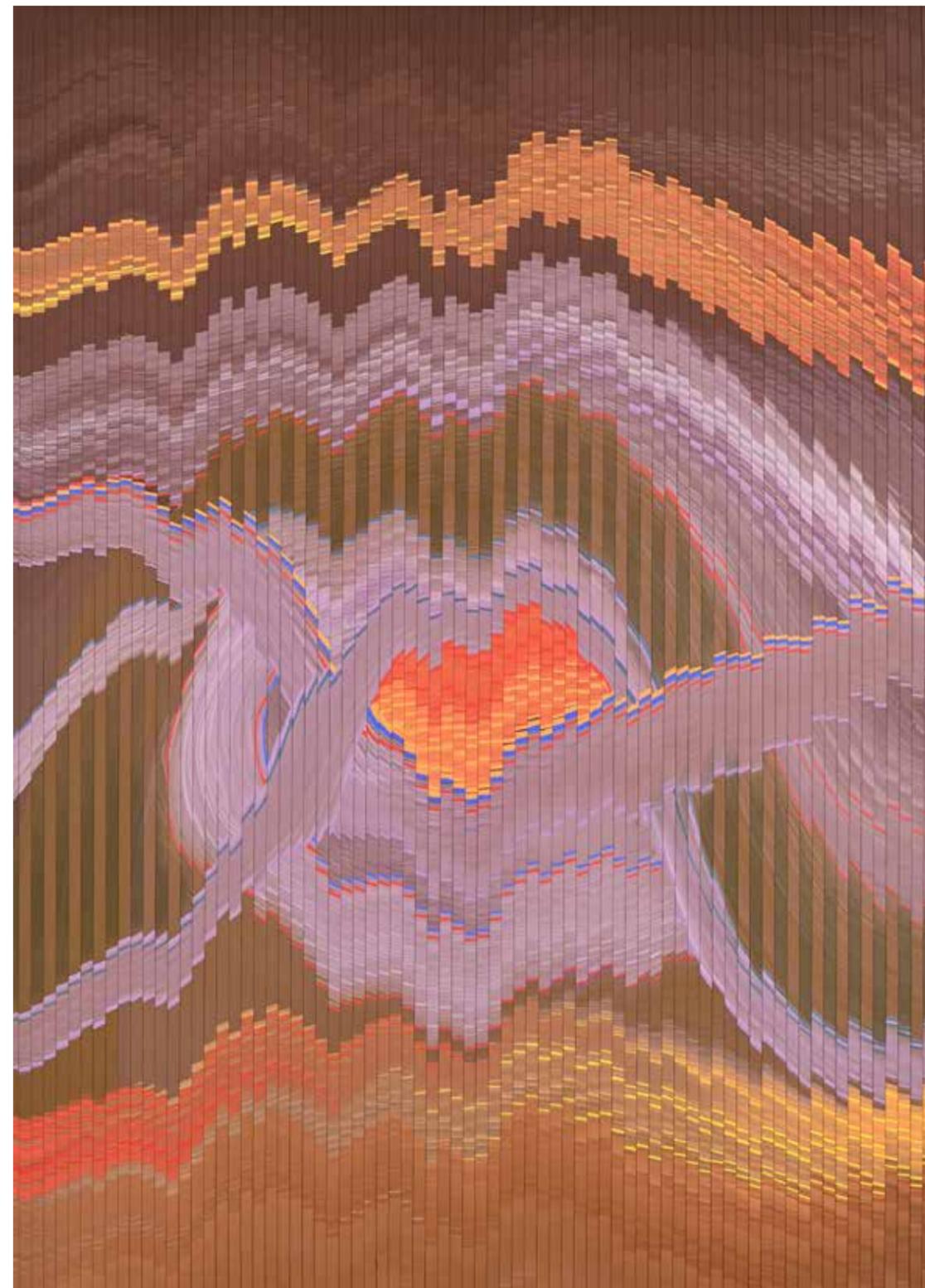
£2,000-3,000



205

“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



206

206  
ABRAHAM PALATNIK (BRAZILIAN 1928-2020)  
W-8  
Acrylic on wood  
Signed, titled, inscribed and dated 2003 (verso)  
74.5 x 53.5cm (29¼ x 21 in.)

£20,000-30,000



207

207 λ  
GEOFFREY DASHWOOD (BRITISH B. 1947)  
*RED KITE*  
Bronze  
Signed and inscribed AC  
(aside from the edition of 12)  
Height: 69cm (27 in.)

Provenance:  
The estate of John Lippitt, Hampshire

£4,000-6,000



208

208 λ  
GEOFFREY DASHWOOD (BRITISH B. 1947)  
*WOODCOCK*  
Bronze with a brown patina  
Signed and numbered 4/15 (on the base)  
13 x 14cm (5 x 5½ in.)

£800-1,200



209

209 λ  
GEOFFREY DASHWOOD (BRITISH B. 1947)  
*LITTLE OWL*  
Bronze with a grey patina  
Signed and numbered 2/12  
17 x 22cm (6½ x 8½ in.)

Conceived in 1989.

£3,000-5,000

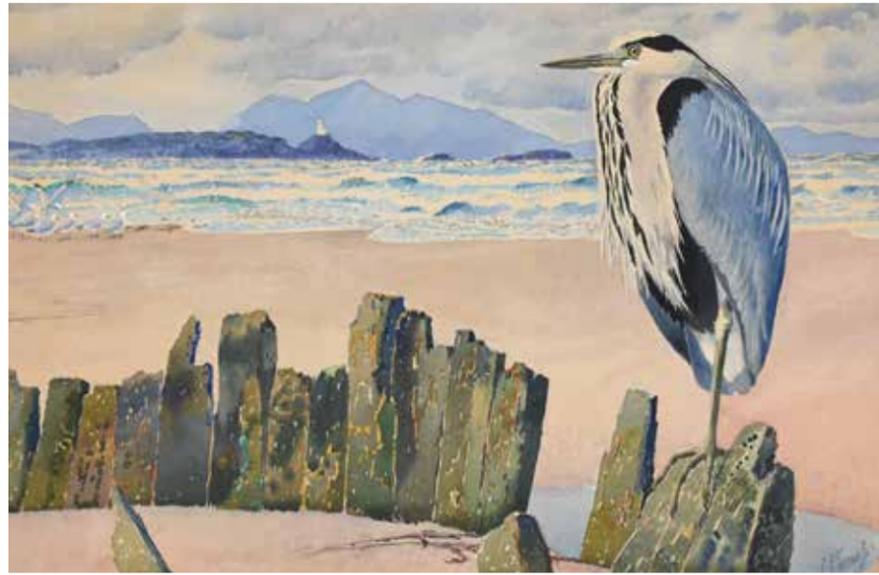


210

210 λ  
LAURENCE BRODERICK (BRITISH 1934-2024)  
*PLAYFUL OTTER*  
Bronze with a brown patina  
Signed, dated 1995 and numbered 6/25  
Height: 25cm (9¾ in.)

Provenance:  
Acquired directly from the artist's studio  
near Portree, Isle of Skye circa 1995  
Thence by descent to the present owner

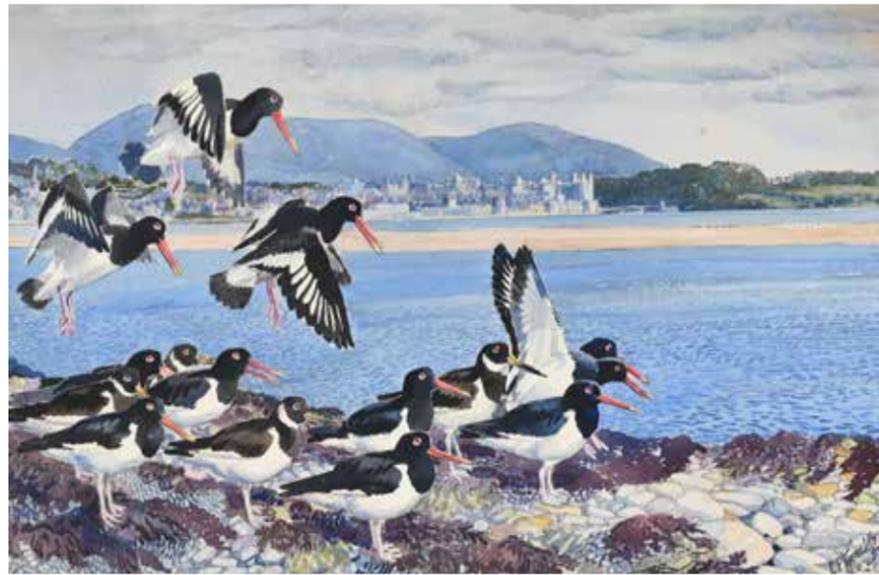
£2,000-3,000



211

211 λ  
 CHARLES FREDERICK TUNNICLIFFE  
 (BRITISH 1901-1979)  
*THE HERON*  
 Watercolour and pencil  
 Signed (lower right)  
 34 x 51cm (13¼ x 20 in.)

£800-1,200



212

212 λ  
 CHARLES FREDERICK TUNNICLIFFE  
 (BRITISH 1901-1979)  
*OYSTERCATCHERS*  
 Watercolour, bodycolour and pencil  
 Signed (lower right)  
 34 x 51cm (13¼ x 20 in.)

£800-1,200



213

213 λ  
 CHARLES FREDERICK TUNNICLIFFE  
 (BRITISH 1901-1979)  
*TWO PHEASANTS*  
 Watercolour and pencil  
 Signed (lower right)  
 46 x 67cm (18 x 26¼ in.)

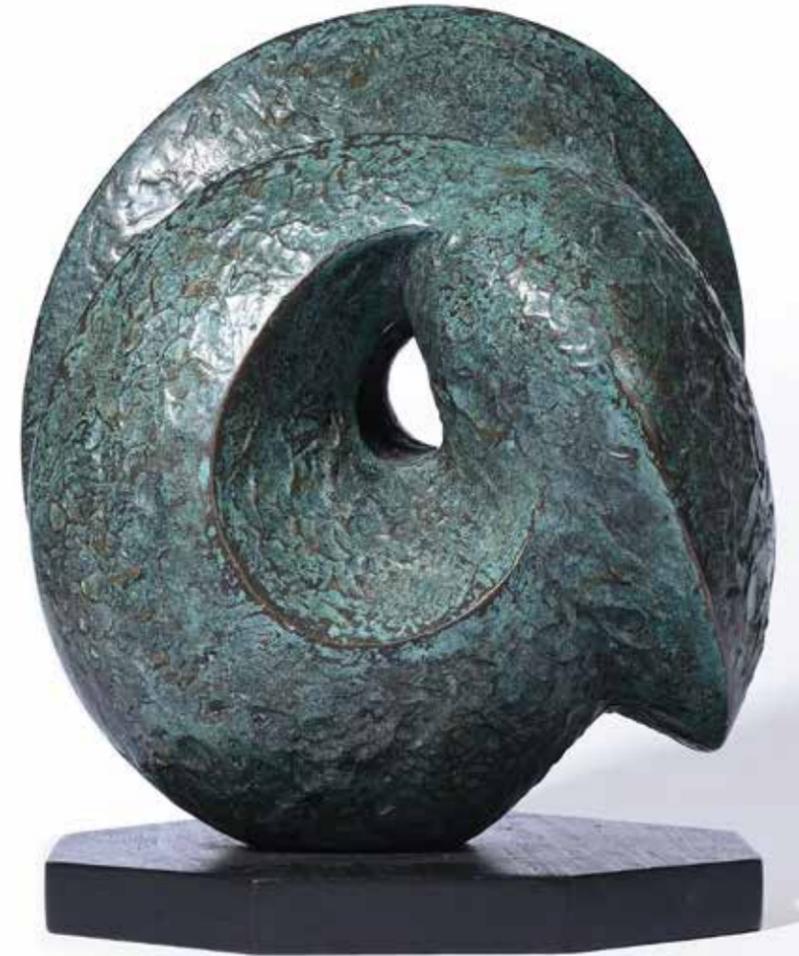
£600-800

214 λ  
 CHARLES FREDERICK TUNNICLIFFE  
 (BRITISH 1901-1979)  
*BERLIN SHORT-FACED TUMBLER*  
 Gouache, pencil and pastel  
 Titled and inscribed *T. Forshaw* (lower right)  
 24 x 25cm (9¼ x 9¾ in.)

£400-600



214



215

215 λ  
 JOHN FARNHAM (BRITISH B. 1942)  
*LIFE FORM*  
 Bronze  
 Signed and numbered 1/7  
 33 x 24cm (12 x 9¼ in.)

£800-1,200



216

216 λ  
**PETER CURLING (IRISH B. 1955)**  
*A MISTAKE BY THE LEADER*  
 Oil on canvas  
 Signed (lower left)  
 77 x 122cm (30¼ x 48 in.)

**Provenance:**  
 The Tryon Gallery Ltd., London

£15,000-25,000



217

217 λ  
**SUSAN CRAWFORD (BRITISH B. 1941)**  
*DANCING BRAVE, PAT EDDERY UP*  
 Oil on canvas  
 Signed and dated 1987 (lower right)  
 71 x 91cm (27¾ x 35¾ in.)

**Provenance:**  
 The Tryon Gallery Ltd., London

Dancing Brave was the outstanding racehorse of 1986 season, and has been described as 'the standard against which every potential world-class racer is measured'. Though his career lasted only a year, in that brief time he won 8 out of the 10 races he competed in, including the 2000 Guineas, the Eclipse Stakes, and the King George VI and Queen Elizabeth Stakes. Though he lost the Derby to Shahrastani, he avenged this defeat in the Prix de l'Arc de Triomphe, prompting a reputation as 'the best horse who never won the Derby'. His Arc de Triomphe victory, in which Flat jockey Pat Eddery came from the back of the field to win by a length and a half, was voted the greatest race of all time by Racing Post readers in 2022.

The partnership with Eddery, whose ability to win major races was at its peak during the 80s, proved essential to his success. The jockey's riding style was 'instantly recognisable to generations of punters through his habit of bouncing in the saddle in a close finish as a means of driving his mount forwards'. Despite this unorthodox look, Eddery was clearly a natural in the saddle. His weighing room rival Michael Hills remarked that 'Horses just loved to run for him. They used to stick out their heads out for him and all they wanted to do was run as fast as they can.' Even so, Eddery and Dancing Brave's partnership seems to have been a particularly memorable one for the jockey, who called the horse a 'once in a lifetime ride'.

£8,000-12,000



218 λ  
NIC FIDDIAN GREEN (BRITISH B. 1963)  
*HORSE HEAD*  
Lead  
Height (including base): 185cm (72¾ in.)

Executed circa 2004.

**Provenance:**  
Collection of the late John Lippitt, Hampshire  
(acquired directly from the artist's studio)

Fiddian-Green began working in lead as early as the 1980s when he was at art college. The sculptures are created by first modelling the work and casting it in resin before hammering over lead sheets to create the final shape. The sheets are then joined by handmade rivets. The technique means that each sculpture is unique.

£6,000-8,000

219 λ  
DAME ELISABETH FRINK (BRITISH 1930-1993)  
*HORSEHEAD II*  
Acrylic and charcoal  
Signed and dated 88 (lower right)  
101 x 72cm (39¾ x 28¼ in.)

**Provenance:**  
Fischer Fine Art Limited, London (C 13.825)

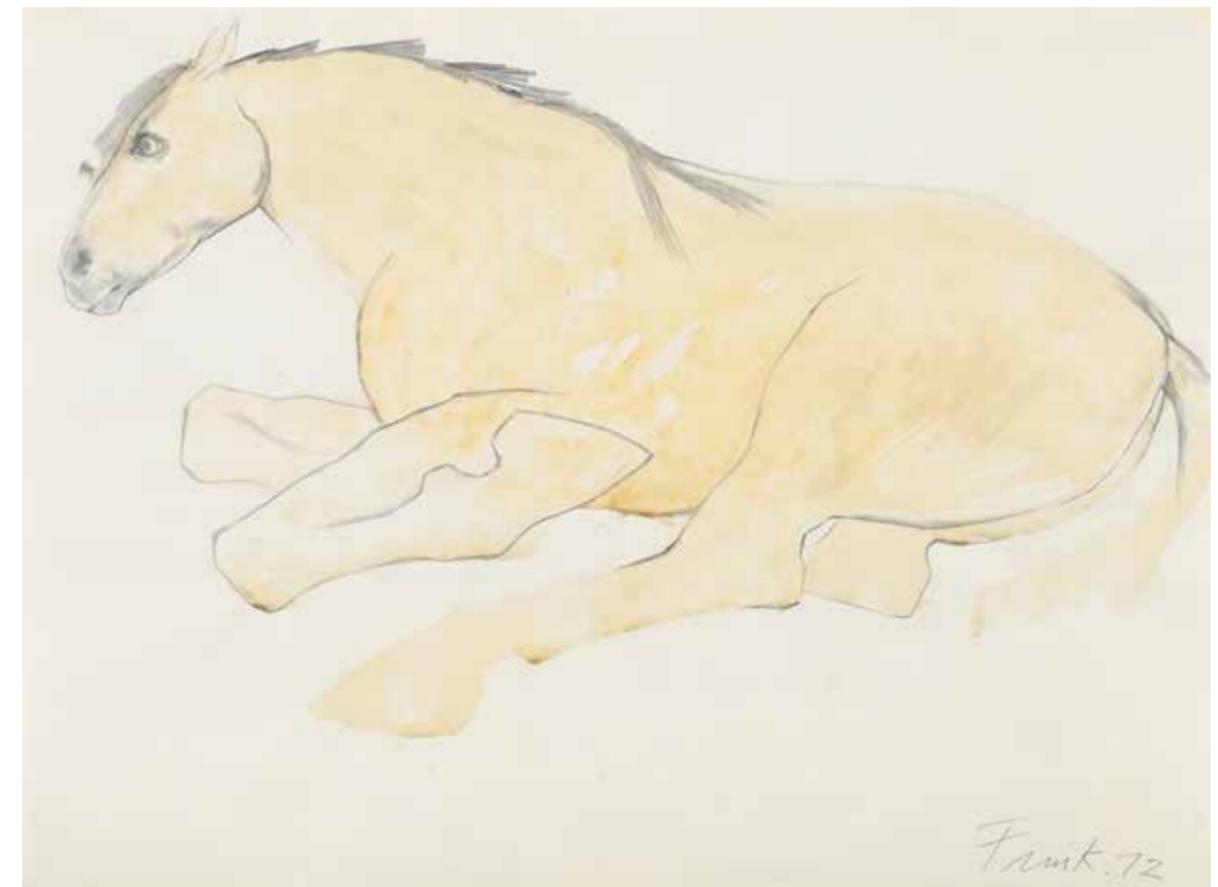
£3,000-5,000

220 λ  
DAME ELISABETH FRINK (BRITISH 1930-1993)  
*LYING DOWN HORSE*  
Watercolour and pencil  
Signed and dated 72 (lower right)  
49.5 x 64.5cm (19¼ x 25¼ in.)

£5,000-8,000



219



220

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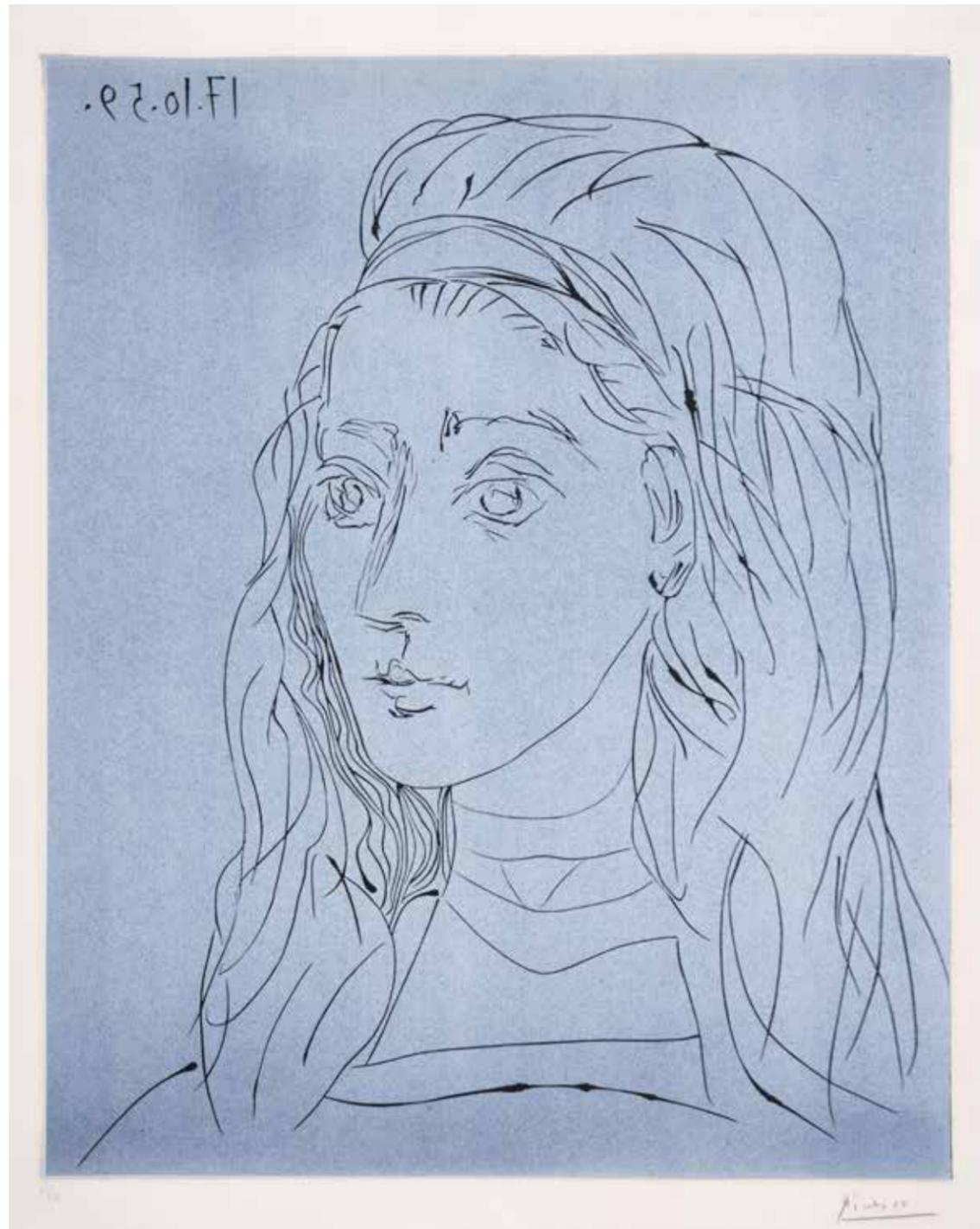
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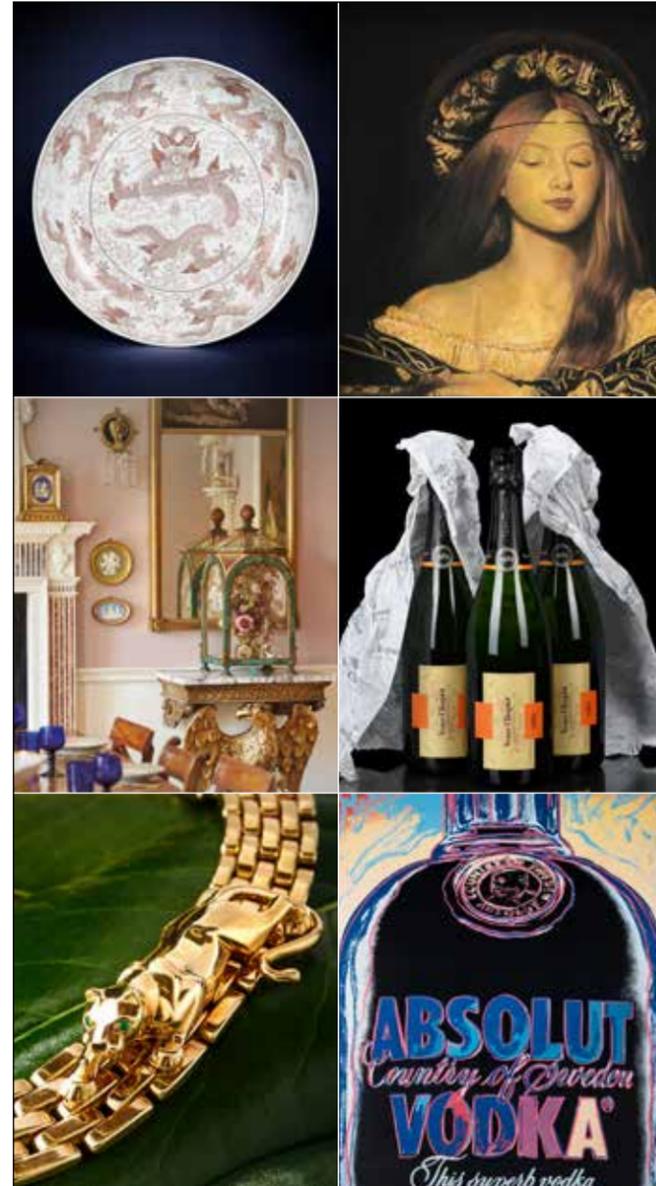
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All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

### PAYMENT

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

issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of 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.

### CITES REGULATIONS

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

### COLLECTION OR DELIVERY

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

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

### STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk. These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

### FURTHER INFORMATION

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

### VALUATION SERVICES

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

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

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

## INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) 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. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation († or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols † or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

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

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

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

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

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

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

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

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

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding 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 you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

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

### 9. RESERVES

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

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

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of

testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

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

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

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

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

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

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

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

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

# CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

## 1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

**2. BIDDING PROCEDURES AND THE BUYER**  
(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

**3. INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

**4. THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

**5. VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

**6. PAYMENT**  
(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

**7. TITLE AND COLLECTION OF PURCHASES**  
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

**8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**  
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by you to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

**9. THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

**10. COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

**11. WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

**12. AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

**13. TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

**14. DESCRIPTIONS AND CONDITION**

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

**15. FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

**16. PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://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.

# DREWEATTS

## NEWBURY

Dreweatts

Donnington Priory

Newbury

Berkshire RG14 2JE

+44 (0) 1635 553 553

[info@dreweatts.com](mailto:info@dreweatts.com)

## MANAGING DIRECTOR

Vicki Wonfor

## DEPUTY CHAIRMAN

Will Richards

James Nicholson

## LONDON

Dreweatts / Bloomsbury Auctions

16-17 Pall Mall

St James's

London SW1Y 5LU

+44 (0) 20 7839 8880

[info@bloomsburyauctions.com](mailto:info@bloomsburyauctions.com)

[info@dreweatts.com](mailto:info@dreweatts.com)

## HAMBRIDGE LANE

Dreweatts

1 Hambridge Lane

Newbury

Berkshire RG14 5TU

+44 (0) 1635 553 553

[info@dreweatts.com](mailto:info@dreweatts.com)

# GROUP DEPARTMENTS

## AUTOGRAPHS AND EPHEMERA

Ania Hanrahan

[ahanrahan@dreweatts.com](mailto:ahanrahan@dreweatts.com)

## ASIAN CERAMICS AND WORKS OF ART

Mark Newstead

Dr Yingwen Tao

Lavinia Jin

[asian@dreweatts.com](mailto:asian@dreweatts.com)

## BLOOMSBURY AUCTIONS BOOKS

AND MANUSCRIPTS

Rupert Powell

Dido Arthur

Justin Phillips

Max Hasler

Richard Caroll

[info@bloomsburyauctions.com](mailto:info@bloomsburyauctions.com)

## BRITISH AND EUROPEAN CERAMICS

AND GLASS

Mark Newstead

Geoffrey Stafford Charles

[interiors@dreweatts.com](mailto:interiors@dreweatts.com)

## BRITISH AND EUROPEAN SCULPTURE

AND WORKS OF ART

Silas Currie Leigh-Wood

[sculpture@dreweatts.com](mailto:sculpture@dreweatts.com)

## CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand

[clocks@dreweatts.com](mailto:clocks@dreweatts.com)

## COUNTRY SPORTING

Geoffrey Stafford Charles

[gscharles@dreweatts.com](mailto:gscharles@dreweatts.com)

## FURNITURE AND CARPETS

Ben Brown

Elaine Binning

Ashley Matthews

William Turkington

Mitchell Tompkins

[furniture@dreweatts.com](mailto:furniture@dreweatts.com)

## HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson

Peter Horwood

Eloise Kerr-Smiley

Arabella Methuen

[housesales@dreweatts.com](mailto:housesales@dreweatts.com)

## JEWELLERY, SILVER, WATCHES AND OBJECTS

OF VERTU

James Nicholson

Charlotte Peel

Nick Mann

Tessa Parry

[jsw@dreweatts.com](mailto:jsw@dreweatts.com)

## LIVE STEAM AND MODEL ENGINEERING

WORKS OF ART

Lucie Hobbs

[transport@dreweatts.com](mailto:transport@dreweatts.com)

## MODERN AND CONTEMPORARY ART

Jennie Fisher

Francesca Whitham

Will Porter (Business Development)

Anastasia Fedoseeva

[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

## MODERN DESIGN AND DECORATIVE ART

Gemma Sanders

Geoffrey Stafford Charles

Ashley Matthews

[gsanders@dreweatts.com](mailto:gsanders@dreweatts.com)

## OLD MASTERS, BRITISH AND

EUROPEAN ART

Brandon Lindberg

Lucy Darlington

Daniele Amesso

Isabelle Rietkerk

[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

## WINE

Mark Robertson

Caroline Shepherd

Violette Jongbloed

Dianne Wall

[wine@dreweatts.com](mailto:wine@dreweatts.com)

## CONSIGNMENT MANAGEMENT

Lucie Hobbs

Christy Chambers

[consignments@dreweatts.com](mailto:consignments@dreweatts.com)

## VALUATIONS FOR PROBATE,

INSURANCE AND CGT

Emma Terry

Janice Clift

[valuations@dreweatts.com](mailto:valuations@dreweatts.com)





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