

An impressionistic painting of a town scene. In the foreground, a large, dark, textured structure, possibly a bridge or a wall, dominates the left side. In the background, a town with a prominent church spire is visible under a hazy, blue sky. The painting style is characterized by visible brushstrokes and a rich, textured palette.

# MODERN & CONTEMPORARY ART

---

TO INCLUDE KINDRED SPIRITS:  
THE ARTISTIC WORLD OF SIR STANLEY SPENCER

THURSDAY 10 JULY 2025 | NEWBURY

DREWEATTS

EST. 1759





# MODERN & CONTEMPORARY ART

THURSDAY 10 JULY 2025 | NEWBURY





# MODERN & CONTEMPORARY ART

THURSDAY 10 JULY 2025 | NEWBURY

LOTS 1-369 | 10.30AM

## VIEWING IN LONDON (HIGHLIGHTS)

Friday 27 June: 10am–4pm

Monday 30 June: 10am–4pm

Tuesday 1 July: 10am–4pm

## VIEWING IN NEWBURY (FULL SALE)

Sunday 6 July: 10am–3pm

Monday 7 July: 10am–4pm

Tuesday 8 July: 10am–4pm

Wednesday 9 July: 10am–4pm

## ENQUIRIES & CONDITION REPORTS

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

### NEWBURY

Donnington Priory, RG14 2JE

+44 (0) 1635 553 553

### LONDON

16-17 Pall Mall, SW1Y 5LU

+44 (0) 20 7839 8880

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

[dreweatts.com](http://dreweatts.com)

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)

# 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 in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. 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

27% of hammer price up to £20,000  
(32.4% including VAT), plus

26% of hammer price from £20,001 up to £500,000  
(31.2% including VAT), plus

20% of hammer price in excess of £500,001  
(24% 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.

† - 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.

Ø - Indicates that the lot is a zero rated item and therefore subject to buyer’s premium of 27% 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, an invoice will be sent to the email address registered on your bidder account. The invoice 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 completed before we can release any purchases. Third

party payments are not accepted. 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 bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer’s responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

## 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 Walsh**  
Head of Sale  
fwalsh@dreweatts.com



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





1

**1 λ**  
**MICHAEL CANNEY (BRITISH 1923-1999)**  
*FOLDING NO. 1*  
Pencil and alkyd oil on board  
Signed and dated '68 (to backboard verso)  
27.5 x 29cm (10¾ x 11¼ in.)

**Provenance:**  
Estate of the artist and thence by descent to the present owner

£2,000-3,000



2

**2 λ**  
**BRYAN INGHAM (BRITISH 1936-1997)**  
*SUMMER EVENING (1ST STUDY)*  
Mixed media on board  
Signed, titled and dated 1987 (verso)  
69 x 8cm (27 x 3 in.)

**Provenance:**  
The Fine Art Society, London (2006)

**Exhibited:**  
London, The Fine Art Society, *Bryan Ingham 1936-1997: Paintings and Sculpture*, May 2006, ex-cat

£800-1,200



3

**3 λ**  
**PATRICK HERON (BRITISH 1920-1999)**  
*MINI MINI II*  
Gouache  
Signed, titled and dated Feb 1972 (to backboard verso)  
11 x 17.5cm (4¼ x 6¾ in.)

**Provenance:**  
A gift from the artist and thence by descent to the present owner

£4,000-6,000





4

4 λ  
SIR TERRY FROST (BRITISH 1915-2003)  
GREY, BLACK, WHITE  
Acrylic and collage on board  
Indistinctly signed, titled and dated 1951 [?] (verso)  
33 x 48cm (12 x 18¾ in.)

£1,000-1,500



5

5 λ  
SIR TERRY FROST (BRITISH 1915-2003)  
GREEN & BLACK Q  
Watercolour, acrylic, chalk, card and collage  
Signed (lower right)  
56 x 38cm (22 x 14¾ in.)

This work is the maquette for the screenprint of the same title (K.159).

**Provenance:**  
Acquired directly from the artist in 1997  
Sale, Bonhams, *British Cool*, 29 March, 2023,  
lot 107

£2,000-3,000



6

6 λ  
SIR TERRY FROST (BRITISH 1915-2003)  
COLUMN  
Oil on canvas  
Signed, titled, inscribed *Painted in oil at Banbury* and dated 1964 to label (verso)  
132 x 26.5cm (51¾ x 10¼ in.)

**Provenance:**  
Acquired directly from the artist

£6,000-8,000

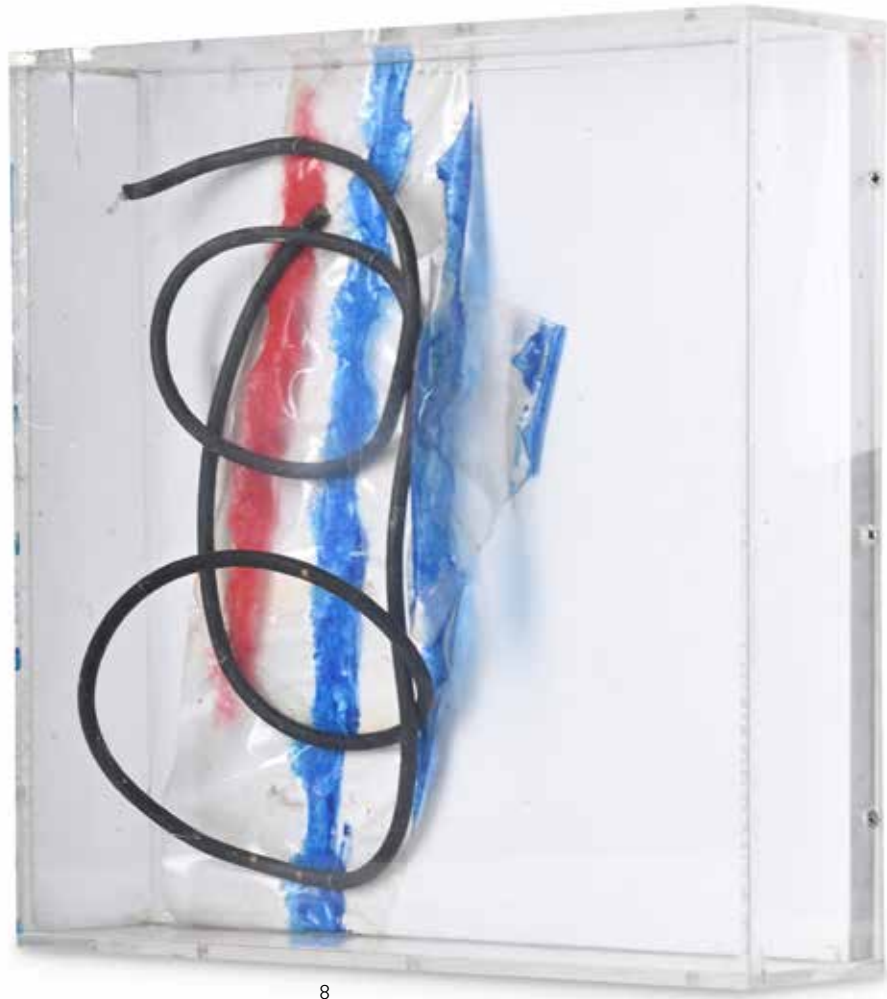




7

7 λ  
**SANDRA BLOW** (BRITISH 1925-2006)  
*PORTHMEOR*  
 Watercolour, charcoal and collage  
 Signed, titled and dated 95 (lower right)  
 15 x 20.5cm (5¾ x 8 in.)

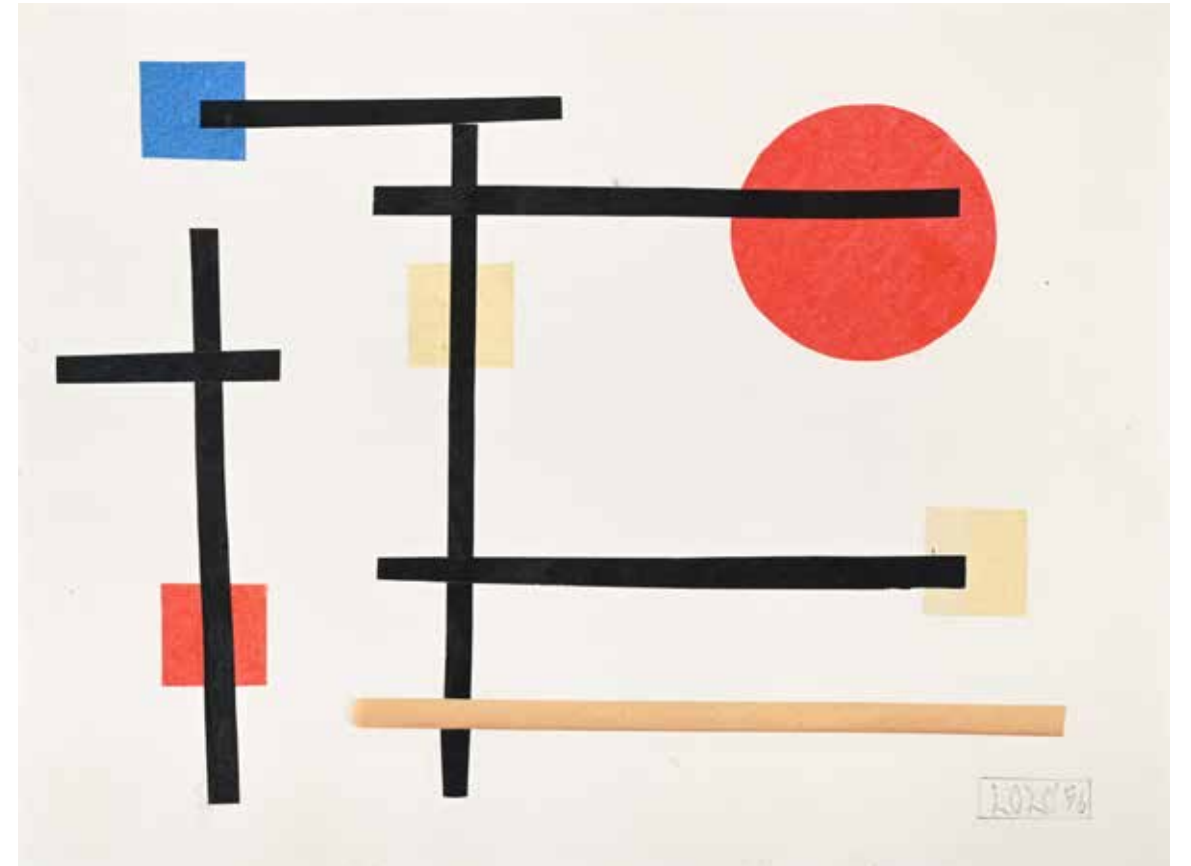
£500-800



8

8 λ  
**SANDRA BLOW** (BRITISH 1925-2006)  
*UNTITLED*  
 Mixed media framed in a Perspex box  
 Signed, dated 79 and dedicated Love to Pat  
 1983 xx (verso)  
 38 x 38cm (14¾ x 14¾ in.)

£1,000-1,500



9

9  
**LOLÓ SOLDEVILLA** (CUBAN 1901-1971)  
*UNTITLED*  
 Mixed media collage on paper  
 Signed and dated '56 (lower right)  
 21 x 27.5cm (8¼ x 10¾ in.)  
  
**Provenance:**  
 Sale, Bonhams, New York, *Cuban Art Featuring the work of Loló Soldevilla*, 22 July 2021, lot 1  
 Acquired from the above by the present owner

**Exhibited:**  
 New York, Sean Kelly Gallery, *Constructing her Universe: Loló Soldevilla*, 2019, no. 83

£3,000-5,000

10 λ  
**FRANK BEANLAND** (BRITISH 1936-2019)  
*ULTRAMARINE, TURQUOISE & SCARLET, WALBERSWICK*  
 Oil on canvas  
 Signed, titled, dated *Autumn 1967* (verso)  
 101.5 x 76cm (39¾ x 29¾ in.)

**Exhibited:**  
 London, Belgrave Gallery, *Frank Beanland*, 2005, no. 16

£1,000-1,500



10





11

11 λ  
ROY TURNER DURRANT (BRITISH 1925-1998)  
*UNTITLED (BLACK)*  
Gouache  
Signed and dated 64 (lower left)  
28 x 36.5cm (11 x 14¼ in.)  
  
£400-600



12

12 λ  
ROY TURNER DURRANT (BRITISH 1925-1998)  
*ARLEY*  
Gouache  
Signed and dated 84 (lower left), inscribed 32-3661 (lower right) and titled (verso)  
20 x 25cm (7¾ x 9¾ in.)  
  
£400-600



13

13 λ  
ROY TURNER DURRANT (BRITISH 1925-1998)  
*UNTITLED*  
Gouache  
Signed with initials and dated 62 (lower left)  
15.5 x 32.5cm (6 x 12¾ in.)  
  
£400-600



14

14 λ  
BEN NICHOLSON (BRITISH 1894-1982)  
*RED AND BLACK JUG*  
Ink and gouache on paper  
Signed, dedicated and dated to *Pat & David Xmas 81* (verso)  
12 x 10.5cm (4¾ x 4 in.) (irregular)  
  
Provenance:  
Private Collection, Patricia Lewis (a gift from the artist. Pat and her former husband David Lewis (1922-2020) were close friends of the artist and at one time David was studio assistant to Barbara Hepworth and married to the artist Wilhelmina Barns-Graham)  
Her sale, Concept Art Gallery, Pittsburgh, 2 June 2018, lot 1255  
Acquired from the above by the present owner  
  
£3,000-5,000



15

15 λ  
ROY TURNER DURRANT (BRITISH 1925-1998)  
*UNTITLED*  
Gouache and watercolour  
Signed and dated 10 7 63 (lower right), inscribed 11/269 (lower left)  
42 x 34.5cm (16½ x 13½ in.)  
  
£400-600





16 λ  
**WILLIAM GEAR (BRITISH 1915-1997)**  
*BLUE BARRIER*  
 Acrylic  
 Signed and dated 82 (lower right)  
 73 x 53cm (28½ x 20¾ in.)  
  
**Provenance:**  
 Sale, Mallam's, Cheltenham, 5 March 2020, lot 128  
  
 £400-600



17 λ  
**WILLIAM GEAR (BRITISH 1915-1997)**  
*UNTITLED*  
 Wax crayon and watercolour  
 Signed and dated 68 Sept. 7 (lower right)  
 58 x 36cm (22¾ x 14 in.)  
  
**Provenance:**  
 Sale, McTear's, Glasgow, 17 April 2022, lot 147  
  
 £600-800



18 λ  
**ANDREA CASCELLA (ITALIAN 1920-1990)**  
*ABSTRACT HEAD*  
 Black marble  
 Height: 50cm (19½ in.)  
  
**Provenance:**  
 Galleria dell'Ariete, Milan  
 Private Collection, Baroness Rawlings,  
 London (acquired from the above)  
  
 £3,000-5,000





19

**19 λ**  
**MARTIN BRADLEY (BRITISH 1931-2023)**  
*FLAG*  
 Oil on board  
 Signed and dated 58 (lower right)  
 41.5 x 91cm (16¼ x 35¾ in.)  
 Unframed

**Provenance:**  
 Waddington Galleries, London  
 Sale, Broward Auction Gallery, Dania Beach, US, 3  
 January 2021, lot 90

£600-800

**20 λ**  
**WILLIAM GEAR (BRITISH 1915-1997)**  
*FAIRGROUND FLIGHT*  
 Acrylic  
 Signed and dated 79 (lower right)  
 53 x 73cm (20¾ x 28½ in.)

**Provenance:**  
 Sale, Mallam's, Cheltenham, 5 March 2020, lot 126

£800-1,200



20

**21 λ**  
**DENIS BOWEN (BRITISH 1921-2006)**  
*UNTITLED*  
 Mixed media  
 Signed and dated 1999 (lower right)  
 59.5 x 42cm (23¼ x 16½ in.)

£400-600

**22 λ**  
**DENIS BOWEN (BRITISH 1921-2006)**  
*HIROSHIGE SERIES*  
 Spray paint and mixed media  
 Signed (lower right), titled and  
 dated 2001 (lower left)  
 17.5 x 25.5cm (6¾ x 10 in.)

£200-300



22

**23**  
**KHADIGA RIAZ (EGYPTIAN 1914-1981)**  
*UNTITLED*  
 Mixed media on paper  
 Signed with initials and dated 68 (upper left)  
 13 x 12cm (5 x 4½ in.)

**Provenance:**  
 Mercury Gallery, London  
 Private Collection, The Hon. Mrs T. Hazelrigg (acquired from the  
 above, 9th November 1964)

£300-500



21



23





24

24 λ  
SVEN BERLIN (BRITISH 1911-1999)  
*SELF-PORTRAIT IN RED CAP*  
Oil on board  
Signed and dated 87 (to centre of right edge), further signed, titled and dated Oct 1987 (verso)  
40.5 x 30.5cm (15¾ x 12 in.)

**Provenance:**  
Acquired directly from the artist

**Exhibited:**  
London, Belgrave Gallery, *Sven Berlin*, 1989, no. 31  
St. Ives, Belgrave Gallery, *Sven Berlin*, 2009, no. 1

**Literature:**  
Sven Berlin, *Virgo in Exile - Autosvenography*, vol. II, illus. on dust jacket

£500-800



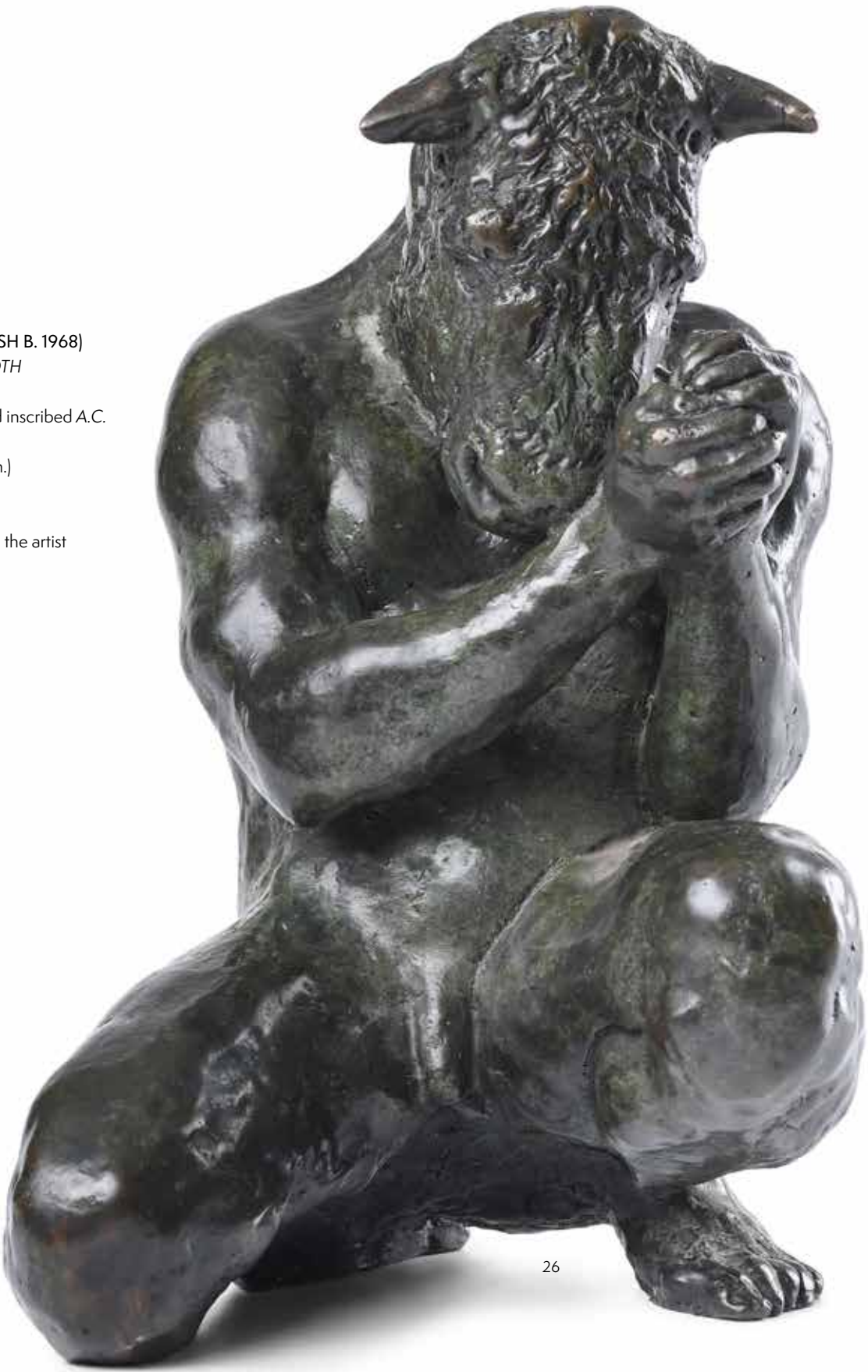
25

25 λ  
BRYAN WYNTER (BRITISH 1915-1975)  
*UNTITLED (PORTRAIT OF JACQUE MORAN)*  
Monoprint  
Signed in pencil and dated '49  
36 x 26cm (14 x 10 in.)

**Provenance:**  
Jacque Moran, Private Collection  
Victor Bramley, Private Collection

**Exhibited:**  
St. Ives, Belgrave Gallery, *St. Ives & Modern British Exhibition*, 2023

£800-1,200



26

26 λ  
BETH CARTER (BRITISH B. 1968)  
*MINOTAUR AND MOTH*  
Bronze  
Signed with initials and inscribed A.C.  
(to underside)  
24 x 24cm (9¼ x 9¼ in.)

**Provenance:**  
Acquired directly from the artist

£3,000-5,000





27

27 λ  
HARRY EPWORTH ALLEN  
(BRITISH 1894-1958)  
*DERBYSHIRE HILLS*  
Watercolour  
Signed (lower left)  
27 x 37cm (10½ x 14½ in.)

Exhibited:  
Possibly Liverpool, Walker Art Gallery, 1934,  
no. 569

£1,000-1,500



28

28 λ  
JOHN NASH (BRITISH 1893-1977)  
*STUDY OF CHINA CLAY QUARRIES,  
CORNWALL*  
Pencil and watercolour, squared for transfer  
Signed and inscribed 19 (lower right), variously  
inscribed throughout  
23.5 x 34cm (9¼ x 13¼ in.)

Executed circa 1950s.

Provenance:  
Simon Carter Gallery, Woodbridge (1980)

£1,000-1,500



29

29 λ  
JOHN NASH (BRITISH 1893-1977)  
*TALISKER BAY, ISLE OF SKYE*  
Pencil and watercolour, squared for transfer  
Signed (lower left)  
23 x 30cm (9 x 11¾ in.)

Provenance:  
Private Collection, Mrs C. Broom-Lynne, East Bergholt  
Samuel Robson Fine Art, Oakham, Rutland, UK  
Acquired from the above by the present owner

Exhibited:  
Colchester, The Minories, *John Nash Exhibition*, 1976, no. 17 (lent by Mrs Broom-Lynne)

£1,500-2,500





30

**30 λ**  
**BERNARD MCGUIGAN (BRITISH B. 1956)**  
 WOMAN  
 Slate  
 Height: 75cm (29½ x 29½ in.)

**Provenance:**  
 The Bruton Street Gallery, London  
 Acquired from the above and thence by  
 descent to the present owner

£1,000-1,500



31

**31**  
**REX WHISTLER (BRITISH 1905-1944)**  
 DESIGN FOR A 1936 POST OFFICE  
 TELEGRAM  
 Watercolour, ink and pencil on paper laid  
 down to board  
 Various inscribed throughout  
 17 x 22cm (6½ x 8½ in.)

**Provenance:**  
 The General Post Office, London, 1960

**Exhibited:**  
 London, Victoria and Albert Museum,  
 and elsewhere, *Rex Whistler 1905-1944: A  
 Memorial Exhibition*, 1960-1961, no.65 (lent by  
 Her Majesty's Postmaster General)  
 Possibly Leicester, Leicester College of Art  
 and Design, *Rex Whistler: An Exhibition of His  
 Graphic Work*, 1967, no.19 ('Two designs for  
 Post Office Greetings Telegrams 1935 and  
 1936. The first of their kind.')

**Literature:**  
 Laurence Whistler and Ronald Fuller, *The  
 Work of Rex Whistler*, London, 1960, pp. 98  
 & 620

£1,500-2,500

**32**  
**HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)**  
 FIREBIRD (THE RUSSIAN BALLET)  
 Bronze  
 Signed  
 Height: 62cm (24¼ in.)

Cast in an edition of 10.

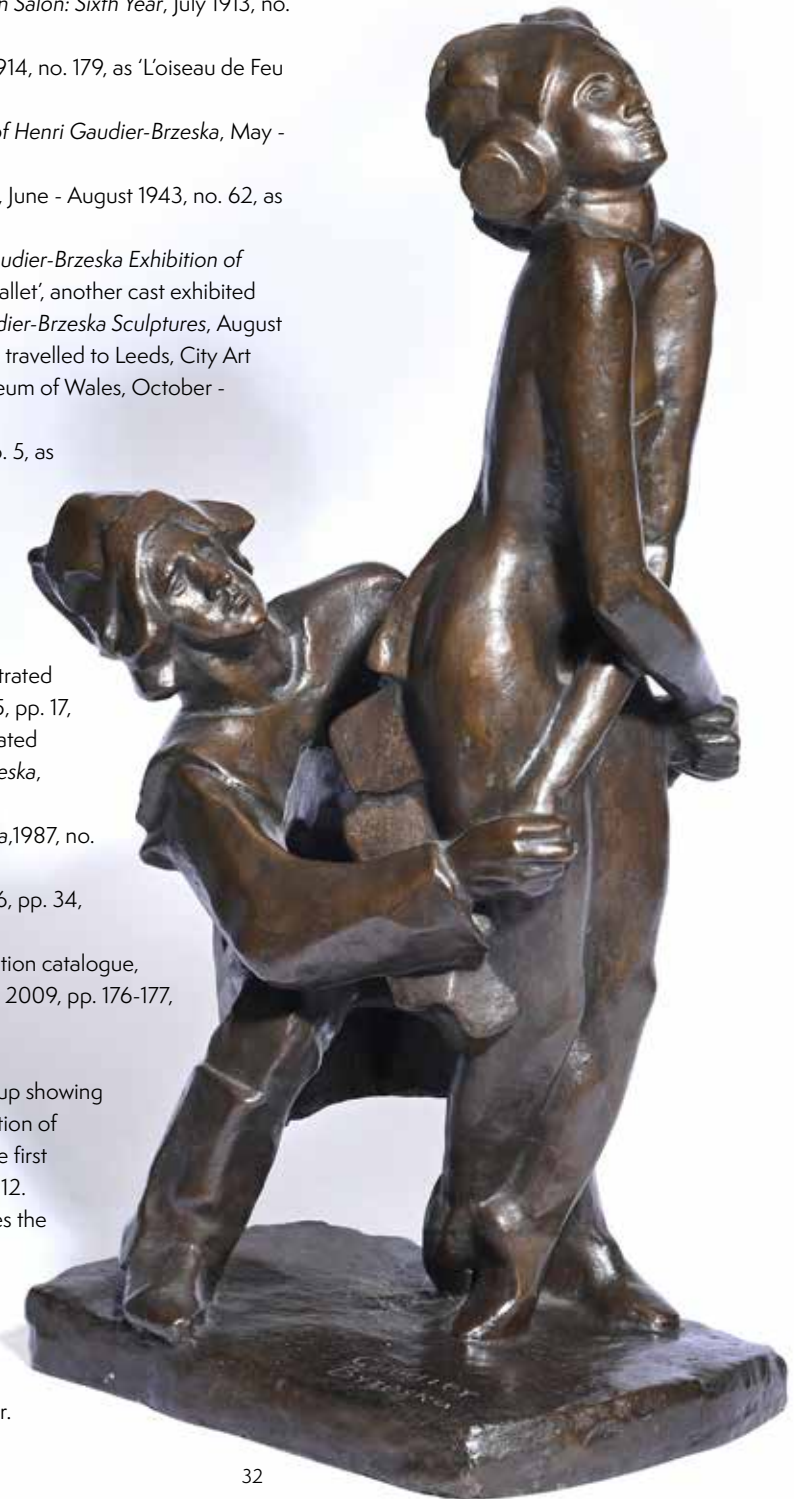
**Exhibited:**  
 London, Royal Albert Hall, *Allied Artist's Association, The London Salon: Sixth Year*, July 1913, no.  
 1212, another cast exhibited  
 London, Whitechapel Art Gallery, *Twentieth Century Art*, May 1914, no. 179, as 'L'oiseau de Feu  
 Ballet', another cast exhibited  
 London, Leicester 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.

£8,000-12,000



32



ERIC KENNINGTON | LOTS 33-43

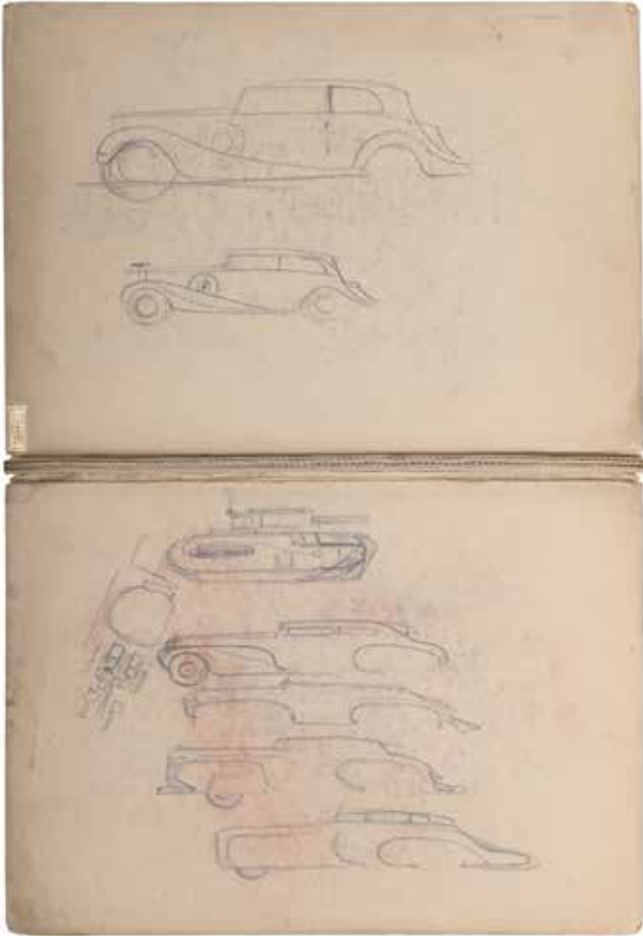
In August 1940, the War Artists Advisory Committee, offered Eric Kennington a full-time role to work for the air ministry and he produced over a hundred portraits of aircrew and pilots including Squadron Leaders Douglas Bader, Roderick Learoyd and Adolph Malan. Traveling around the UK he drew the military personal of not only the RAF but also the Army, spending time with the 11th Armoured Division in Yorkshire. Kennington recognised the bravery and heroism of everyone that played their part, capturing the individual character of all that sat for him. From Squadron Leaders to office clerks, he approached every portrait with the same reverence and respect.



33 λ  
ERIC KENNINGTON (BRITISH 1888-1960)  
*STUDY OF A SOLDIER SMOKING A PIPE*  
Pencil and chalk  
Signed (lower left)  
37.5 x 26cm (14¾ x 10 in.)  
Unframed

With study of gentleman drinking, verso.

£800-1,200



34 λ  
ERIC KENNINGTON (BRITISH 1888-1960)  
*FOLIO COVER WITH STUDIES OF CARS AND A TANK*  
Pencil  
55 x 37cm (21½ x 14½ in.)  
Unframed

£400-600



35

35 λ  
ERIC KENNINGTON (BRITISH 1888-1960)  
*PORTRAIT OF A SOLDIER*  
Pencil and chalk  
Signed (lower left)  
23 x 24cm (9 x 9¼ in.)  
Unframed

£800-1,200



36

36 λ  
ERIC KENNINGTON (BRITISH 1888-1960)  
*STUDY OF A SOLDIER*  
Red chalk heightened with white  
Signed with initials (lower right)  
25 x 24cm (9¾ x 9¼ in.)  
Unframed

£700-1,000



37

37 λ  
ERIC KENNINGTON (BRITISH 1888-1960)  
*STUDY OF A SOLDIER WEARING A HELMET*  
Red chalk and pencil, heightened with white  
Signed (lower left)  
36 x 25.5cm (14 x 10 in.)  
Unframed

£800-1,200





38



39



41



42



40

**38 λ**  
**ERIC KENNINGTON (BRITISH 1888-1960)**  
*STUDY OF A SOLDIER*  
 Red chalk, heightened with white  
 Signed (lower left)  
 27.5 x 24cm (10¾ x 9¼ in.)  
 Unframed

Study of a gentleman, verso.

£800-1,200

**39 λ**  
**ERIC KENNINGTON (BRITISH 1888-1960)**  
*BRUCE, 52ND HTC*  
 Charcoal and chalk  
 Titled and inscribed (lower right)  
 25.5 x 24cm (10 x 9¼ in.)  
 Unframed

£700-1,000

**40 λ**  
**ERIC KENNINGTON (BRITISH 1888-1960)**  
*TAFFY, MESS CORPORAL*  
 Charcoal and chalk  
 Titled (lower left)  
 27 x 24cm (10½ x 9¼ in.)  
 Unframed

£600-800

**41 λ**  
**ERIC KENNINGTON (BRITISH 1888-1960)**  
*PORTRAIT OF A MAN WEARING GLASSES*  
 Charcoal and chalk  
 27.5 x 24cm (10¾ x 9¼ in.)  
 Unframed

£700-1,000

**42 λ**  
**ERIC KENNINGTON (BRITISH 1888-1960)**  
*STUDY OF A LADY*  
 Charcoal and chalk  
 Signed (lower left)  
 29 x 23.5cm (11¼ x 9¼ in.)  
 Unframed

£500-700

**43 λ**  
**ERIC KENNINGTON (BRITISH 1888-1960)**  
*STUDY OF A LADY WEARING GLASSES*  
 Pencil and chalk  
 37.5 x 26cm (14¾ x 10 in.)  
 Unframed

£400-600



43



KINDRED SPIRITS:  
THE ARTISTIC WORLD OF SIR STANLEY SPENCER





# FOREWORD

BY  
JOHN SPENCER

**‘I always felt I had to protect my father.’**

These are the words Unity Spencer, my mum and Stanley Spencer’s youngest daughter, said to me a few years before she died. Shirin, his eldest daughter, never spoke of her father, my grandfather.

**‘I am not allowed to write about my father!’  
Shirin finally tells us.**

What? Why? Unity and I ask Shirin. We are sat at Unity’s kitchen table planning the long task of publishing Stanley’s many writings and letters. Shirin explains that the lawyers would not give her access to her father’s letters after Stanley’s death. Letters Shirin and Unity owned.

Shirin had spent weeks with Stanley at his hospital bedside attempting to work on his autobiography but before his death Stanley never managed to put his request in writing for Shirin to continue with the autobiography.

Now, after sharing a few fabulous years with both Shirin and Unity, their last years, I am free to read Stanley and Hilda’s letters. I have been able to enjoy working with galleries, and collectors of Stanley and Hilda’s and appreciate my family’s art. Along the way I have enjoyed learning details of this complex and wonderful story. A love story.

I grew up in the house Stanley was born in called ‘Fernley’ in Cookham High Street. I was not really aware of the large family that came before me. It was just mum and me. During my childhood mum told me the occasional story about Stanley.



Unity holding John Spencer  
© Estate of Sir Stanley Spencer

One day she remembers visiting Cookham Church with her father. During the singing of a hymn Stanley was la la laring, loudly, and out of tune. Unity told him to be quiet, embarrassed that people may take offence to Stanley’s mimicking. ‘Look at them all singing the Hymn, without a thought for the meaning,’ Stanley explains to Unity.

Reading Stanley’s early letters, Stanley was always looking out for his brothers. especially during the First World War.

More sadly, arriving too late at the hospital when Hilda, Unity’s mother died, Stanley and Shirin were on the steps outside. My mother was devastated, and Stanley was unable to comfort her. Amongst hundreds of family photos there is only one photograph of Stanley, Hilda, Shirin and Unity together as a family. Unity told me that Hilda just wanted to be with her two girls.



Stanley, Unity, Shirin & Hilda © Estate of Sir Stanley Spencer

The breakdown of Stanley and Hilda’s marriage meant that they were never able to be together as a family. Although Hilda forgave Stanley before she died, it was only long after her death that Stanley found peace with the situation. I was lucky enough to get to know my fabulous aunt Shirin in her last years and mum and I worked through some difficult times to be happy together. I have enjoyed having a few of Stanley and Hilda’s pictures on my walls, they are a part of me and I have kept some of my mother Unity’s paintings.

However, these remaining pictures by Stanley, Hilda and my family deserve to be enjoyed and find new homes. And I want to move on. Working with a wonderful team sharing Stanley and Hilda’s love story.

# INTRODUCTION

~  
SPENCER FAMILY COLLECTION | LOTS 44-78

Kindred Spirits: The Artistic World of Sir Stanley Spencer brings to auction works of art from a network of artists all connected by the life and legacy of Stanley Spencer. This carefully curated selection not only highlights the enduring impact of Spencer’s own artistic achievements, preserved within the family archive, but also celebrates the creative talents of those closest to him including his brother, Gilbert Spencer; his wife, Hilda Carline; and her father, George Carline. Consigned by the Estate of Sir Stanley Spencer, the collection reflects the central role of family in his life and art. His deep emotional ties are particularly evident in the recurring presence of his daughters, Shirin and Unity, who appear throughout his work as enduring sources of inspiration and affection.

The collection offers an intimate window into Spencer’s most poignant relationships and pivotal moments in his career. Alongside paintings and drawings are objects of personal memorabilia: his well-worn artist’s palettes, an intimate letter written to Hilda, and the Bible he received upon entering the 9th Battalion of the Royal Berkshire Regiment in 1918. These items allow us to trace the deeply spiritual and emotional undercurrents of his artistic practice.



Sir Stanley Spencer © Estate of Sir Stanley Spencer

Drawing and painting the place he called home brought Spencer a great deal of satisfaction and made him feel even closer to his surroundings. Spencer realised that by placing the characters from the Bible in paintings of his beloved Cookham he could bring himself not only closer to home but to God. Spencer started to develop his own approach to artistic practice, driven by a spirit of place combined with an emotional connection to a feeling or experience often driven by spiritual or biblical notions rather than copying direct from nature.



Sir Stanley Spencer © Estate of Sir Stanley Spencer

Spencer ‘*began with a vision or a dream, which he sought to render as concretely as possible.*’ E. Warner and G. Hough, *Strangeness and Beauty: An Anthology of Aesthetic Criticism, 1840-1910*, Cambridge, Cambridge University Press, 1983, p.104

Through the support of Lady Boston, Spencer entered the Slade School of Fine Art in 1908, where he studied under Henry Tonks, alongside notable contemporaries like Dora Carrington and Paul Nash. Tonks wrote to Spencer’s parents commenting Stanley ‘*has shown signs of having the most original mind of anyone we have had here at the Slade.*’ John Rothenstein, *Stanley Spencer, The Man: Correspondence and Reminiscences*, London: Paul Elek, 1979, 16.

The present collection brings to market works from throughout Sir Stanley Spencer’s career highlighting his relationships, artistic progression, and some of his most poignant projects. The works are presented alongside studies by members of his immediate and extended family revealing an intimate insight into the Spencer and Carline families and their exceptional artistic talent.





44

44 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
KING MIDAS  
Ink  
25.5 x 35.5cm (10 x 13¾ in.)

**Literature:**  
Keith Bell, *Stanley Spencer* (Phaidon Press Limited, 1992), p. 14, illus.

In order to illustrate the suitable historical setting for this present work Spencer was 'obliged to get my ideas of affluence from the range of antique casts on the shelves of the antique room at the [Maidenhead] Tech,' unlike his imaginative background and landscapes he had previously created based upon his familiar environment. *Stanley Spencer, Causey, 733.3.21 in Stanley Spencer by Keith Bell, p. 14*

£600-800

46 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
SKETCH BOOK TO INCLUDE CARTOONS  
AND FAIRYTALE DEPICTIONS  
Ink, watercolour and pencil  
Signed, inscribed and dated Feb  
10th/ 07 (to inside front  
cover)  
23 x 18cm (9 x 7 in.)

Together with a group of seven other various sketches, all unframed, various sizes, to include a study of Saint John the Baptist beside a rock (8)

Spencer found creative refuge from his sister's homeschooling lessons by roaming Cookham, sketchbook in hand. He copied paintings in the local parish church and reproduced illustrated Bible stories as a child as well as illustrations from the family's library including authors such as Heath Robinson and Hans Christian Andersen.

£3,000-5,000



46

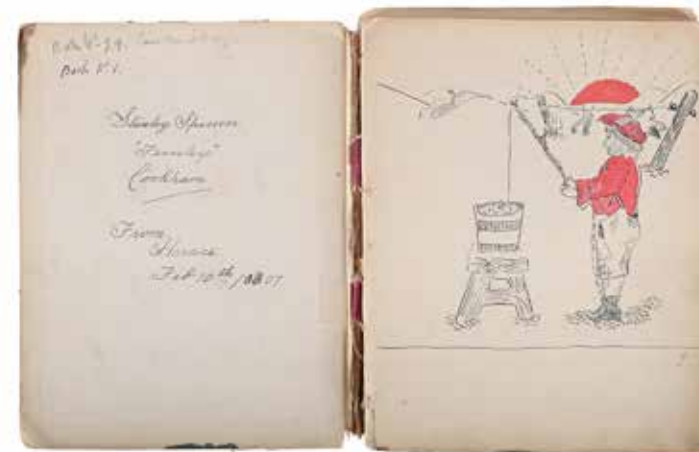


45 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
SET OF SEVEN CARTOONS, FRAMED AS ONE  
Ink  
The largest signed (lower right) and inscribed *Thoughts of a Dutch Boy* (to mount)  
Various sizes, the largest 14 x 9cm (5½ x 3½ in.)

£400-600



45



46





Stanley Spencer in Cookham © Estate of Sir Stanley Spencer

47 λ  
 SIR STANLEY SPENCER  
 (BRITISH 1891-1959)  
*PIEBALD PONY AND THE BEEHIVES*  
 Oil on card  
 With later inscription 'down down Mill Lane/ by the stalls of the lane (The Mill) of/ the Venables, but Mr & Mrs Muller/ were then living there. 1909' (to backboard verso)  
 14 x 14cm (5½ x 5½ in.)

Painted circa. 1910-1912.

**Provenance:**  
 Given by the artist  
 to Richard Carline  
 Gifted to Shirin,  
 Stanley Spencer's daughter

**Exhibited:**  
 London, Hampstead Town Hall, *Hampstead Artists*, 1960, no. 117  
 Plymouth, *Hampstead Artists*, 1963  
 Cookham, Odney Club, *Spencers and Carlines in Hampstead in the 1920's*, 1973

**Literature:**  
 Keith Bell, *Stanley Spencer: A Complete Catalogue of the Paintings*, London, 1992, no. 5, p. 383

The present work was executed on Mill Lane in Cookham depicting a similar view to *Two Girls and a Beehive*, c. 1910 listed no.4 in Keith Bell's catalogue of paintings. Talking about *Two Girls and a Beehive* in 1910 Spencer recalled '...my becoming conscious of the rich religious significance of the place I lived in. My feelings for things being holy was very strong at this time.' A. Causey, *Stanley Spencer at the Art of His Time*, 733.3.1, c. 1937, RA Exhibition Catalogue, 1980



47

Sir Stanley Spencer was profoundly shaped by his childhood in the village of Cookham, Berkshire. Born into a large and musical family-his father was a piano teacher and devout Christian. Spencer grew up immersed in parish life, sacred music, and the rhythms of rural England. This upbringing instilled in him a sense of spiritual wonder and a reverence for everyday surroundings, which became central to his artistic vision. In 1910, he earned a scholarship to the Slade to continue his studies. Unlike the other students Stanley travelled home after class returning to Cookham. He longed 'for a peaceful English sunny afternoon, a walk across the causeway from the station to home', the sound of bread being cut for tea and the clock ticking on the high mantelpiece.' Stanley Spencer to the Raverats, 15 July 1917, Glew, 2001, p.8

£7,000-10,000

“ a person is a place’s fulfillment, as a place is a person’s. ”

KEITH BELL, STANLEY SPENCER, P. 15 QUOTED IN CAUSEY



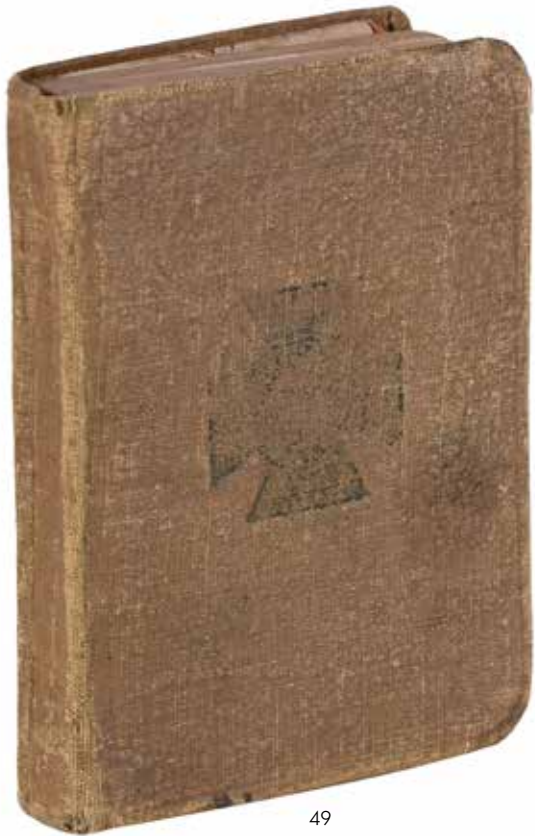


48

**48 λ**  
**SIR STANLEY SPENCER**  
**(BRITISH 1891-1959)**  
*ARTIST'S PALETTE*  
Oil on artist palette  
20 x 30cm (7¾ x 11¾ in.)

Stanley Spencer's most recent artist palette to come to auction belonged to David Bowie and sold in 2016 for £11,000 (hammer) as part of the Bowie/Collector: Modern & Contemporary Art sale at Sotheby's.

£1,000-1,500



49

**49**  
**STANLEY SPENCER'S BIBLE, 1918**, 9th battalion, Royal Berkshire Regiment, British Salonika Forces, whilst on active service. To include a number of foreign stamps and sketch titled 'The Living Touch' in pencil, to the back page of the book by an unknown hand, 10 x 7.5cm (4 x 3in.)

£800-1,200



50

**50 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*STUDY OF TULIPS*  
Oil on paper  
35 x 25cm (13¾ x 9¾ in.)  
Unframed

£2,000-3,000

Hilda Carline was the first wife of Stanley Spencer, appearing prominently in several of his works—including *The Resurrection*, *Cookham*, where she is depicted three times. Yet Hilda's own accomplishments as an artist have long been overshadowed. A gifted painter in her own right, she grew up in a highly creative household led by her father, the successful artist George Carline. Though he initially refused to send her to the Slade School of Fine Art—where her brothers, including Richard and Sydney, had studied—Hilda pursued her artistic ambitions regardless.

She later joined the London Group, exhibiting alongside major figures of British Modernism such as Henry Lamb, Paul Nash, John Nash, and C.R.W. Nevinson. Her work reflects the solid academic

foundation laid by her father, enriched by the influence of Post-Impressionism and modern colour theory, including ideas drawn from Kandinsky. The result was a practice marked by compositional harmony and vibrant emotional resonance.

Hilda's marriage to Stanley Spencer was marked by personal and artistic tensions, especially as domestic responsibilities and motherhood increasingly consumed her time. Their separation in 1937 marked the end of a turbulent partnership, but Hilda never stopped painting. Some of her later works—created during and after periods of emotional instability—demonstrate a powerful synthesis of colour, emotion, and introspection that makes her contribution to 20th-century British art unmistakable.



Hilda Carline © Estate of Sir Stanley Spencer



51

**51 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*PORTRAIT OF HILDA CARLINE*  
Pencil  
Signed and dated 1922 (lower right)  
24 x 19cm (9¼ x 7¼ in.)

£3,000-5,000



52

**52 λ**  
**HILDA CARLINE (BRITISH 1889-1950) & SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*DOUBLE PORTRAIT OF SIR STANLEY SPENCER*  
Pencil  
Inscribed *Done on our honeymoon and a demonstration of how it should/ be done by Stan* (lower right), later inscribed (upper left)  
35.5 x 25.5cm (13¾ x 10 in.)

Painted circa. 1914.

**Exhibited:**  
London, Anthony d'Offay, *Stanley and Hilda Spencer*, 17 September - 28 October, 1978, no. 34

The main head study to the right of the sheet was executed by Hilda Carline depicting Stanley whilst on their honeymoon. In response to the sketch Stanley drew a smaller study in the lower left section of the sheet to show Hilda 'How it should have been done!'

£3,000-5,000





53

**53**  
**HILDA CARLINE (BRITISH 1889-1950)**  
**WOODEN MINARET, SARAJEVO, BOSNIA**  
 Oil on canvas  
 37 x 29cm (14½ x 11¼ in.)

Painted in 1922.

**Exhibited:**  
 Lincoln, Usher Gallery, The Art of Hilda Carline: Mrs Stanley Spencer, 16 January-7 March 1999; Exeter, Royal Albert Memorial Museum, 13 March-7 May 1999; London, Kenwood House, 15 May-11 July 1999; York, York City Art Gallery, 24 July-29 August 1999; Swansea, Glynn Vivian Art Gallery, 11 September – 7 November 1999, no. 33

**Literature:**  
 Alison Thomas, *The Art of Hilda Carline, Mrs Stanley Spencer*, Lund Humphries Publishers, London, 1999, illus. p. 55

In 1922 the Carline family, including the brothers, Richard, Sydney and George, their sister Hilda, mother Anne and cousin May Piggott embarked on a painting expedition to Yugoslavia. Richard, inspired by illustrations in the National Geographic magazine, organised the trip and invited Stanley to join them. One of Stanley Spencer's most pivotal works from this period is held by Southwark Council.

Spencer was interested in recording the Moslem tombs and mosques of Yugoslavia that were reminiscent of the ones he had seen in Macedonia during the war, but more importantly it gave him time to be near Hilda, who he was becoming increasingly attracted to. The two artists were very probably painting side by side when the present work was executed by Hilda in Sarajevo during this trip. In 1925, Spencer married fellow artist Hilda Carline, and their daughters Shirin and Unity were born in the following years.

£1,000-1,500

**54 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
**SARAJEVO TOWER**  
 Pencil  
 With studio stamp (lower right)  
 23 x 18cm (9 x 7 in.)  
 Unframed

Together with a further eight sketches (9)

£400-600



Sir Stanley Spencer, Sarajevo Tower, On loan from the collections of South London Gallery, managed by Southwark Council. © Estate of Sir Stanley Spencer



54

**55**  
**HILDA CARLINE (BRITISH 1889-1950)**  
**MENDING NETS**  
 Oil on board  
 24 x 30cm (9¼ x 11¾ in.)

£500-800



55

**56 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
**FIGURE UNDER NETTING**  
 Pencil  
 27 x 38cm (10½ x 14¾ in.)  
 Unframed

£500-800



56

**57 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
**STUDY OF FLOWERS**  
 Watercolour  
 Inscribed *I had no white so/ that rather upset/ the thing* (verso)  
 7.5 x 5.5cm (2¾ x 2 in.)

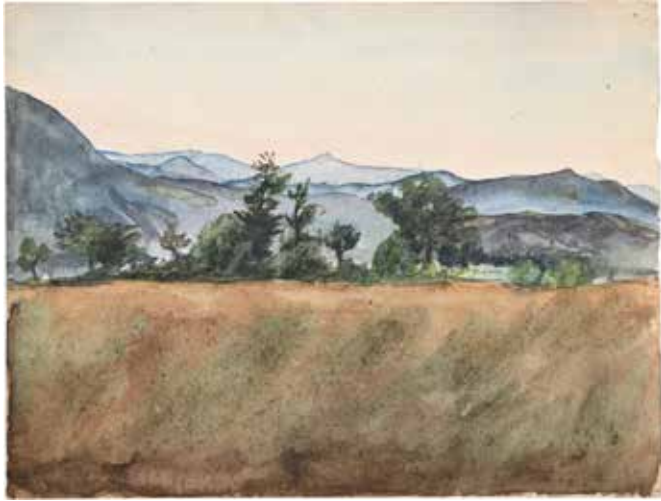
Painted in Sarajevo.

£200-300



57





58

**58**  
HILDA CARLINE (BRITISH 1889-1950)  
*LANDSCAPE WITH MOUNTAINS*  
Watercolour  
Inscribed *Done on occasion of Stanley's proposal to me* (verso)  
21 x 28cm (8¼ x 11 in.)  
Unframed

£200-300



59

**59**  
HILDA CARLINE (BRITISH 1889-1950)  
*ALONG THE SHORE LINE*  
Watercolour  
24.5 x 31cm (9½ x 12 in.)  
£150-200



60

**60**  
HILDA CARLINE (BRITISH 1889-1950)  
*BEACH GROYNES WITH WHITE CLIFFS BEYOND*  
Watercolour  
28 x 39cm (11 x 15¼ in.)

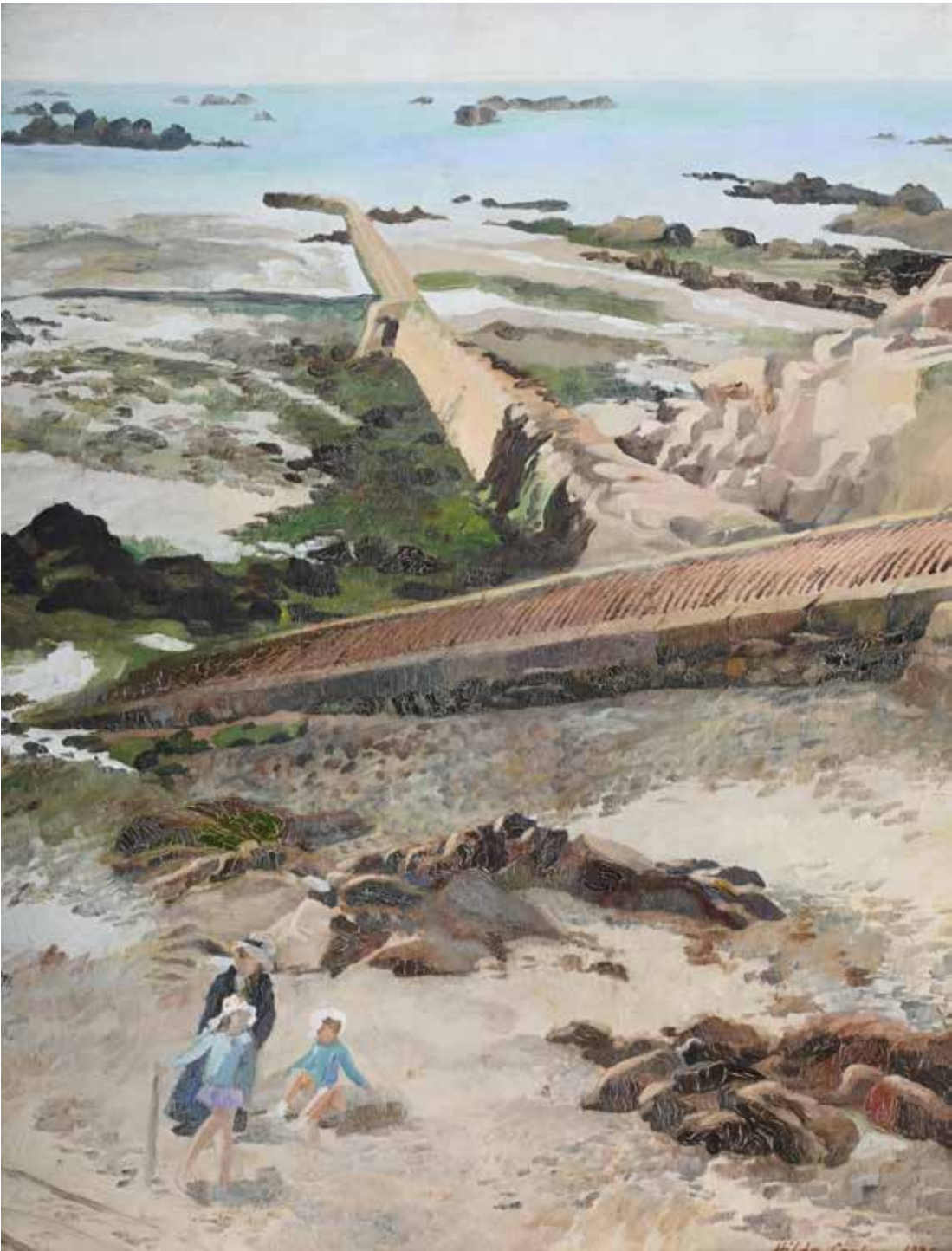
£100-150



61

**61**  
HILDA CARLINE (BRITISH 1889-1950)  
*GROYNE ON THE BEACH*  
Watercolour  
19 x 28cm (7¼ x 11 in.)

£150-200



62

**62**  
HILDA CARLINE (BRITISH 1889-1950)  
*SLIPWAY, JERSEY*  
Oil on panel  
Signed and dated 1935 (lower right)  
45.5 x 35.5cm (17¾ x 13¾ in.)

**Exhibited:**  
Lincoln, Usher Gallery, *The Art of Hilda Carline: Mrs Stanley Spencer*, 16 January-7 March 1999;  
Exeter, Royal Albert Memorial Museum, 13 March-7 May 1999; London, Kenwood House, 15  
May-11 July 1999; York, York City Art Gallery, 24 July-29 August 1999; Swansea, Glynn Vivian Art  
Gallery, 11 September – 7 November 1999, no. 52

**Literature:**  
Alison Thomas, *The Art of Hilda Carline, Mrs Stanley Spencer*, Lund Humphries Publishers,  
London, 1999, illus. p. 63

£2,000-3,000





63  
HILDA CARLINE (BRITISH 1889-1950)  
*THE FARMYARD IN THE WOODS*  
Watercolour  
17.5 x 22cm (6¾ x 8½ in.)

£100-150



64  
HILDA CARLINE (BRITISH 1889-1950)  
*CATTLE BESIDE A BARN*  
Watercolour  
18 x 26.5cm (7 x 10¼ in.)

£100-150



65  
HILDA CARLINE (BRITISH 1889-1950)  
*HILLSIDE LANDSCAPE*  
Watercolour  
18 x 26cm (7 x 10 in.)

£100-150



66  
HILDA CARLINE (BRITISH 1889-1950)  
*ROWING BOATS BY THE BANKS OF THE RIVER*  
Oil on board  
Signed (lower left)  
31.5 x 40cm (12¼ x 15½ in.)

£400-600



67  
HILDA CARLINE (BRITISH 1889-1950)  
*THE ROCKY ALCOVE*  
Watercolour  
Indistinctly signed (lower left)  
29 x 22cm (11¼ x 8½ in.)

£200-300



68  
HILDA CARLINE (BRITISH 1889-1950)  
*STUDY OF TREES*  
Watercolour  
28 x 22cm (11 x 8½ in.)

£100-150



69



69  
HILDA CARLINE (BRITISH 1889-1950)  
*THE CANAL; THE BARGE, two works*  
Watercolour

28.5 x 22cm (11 x 8½ in.); 17.5 x 25cm (6 2/3 x 9 3/4) (2)  
Unframed

£200-300





70

**70**  
**HILDA CARLINE (BRITISH 1889-1950)**  
**PORTRAIT OF SHIRIN SPENCER**  
 Oil on panel  
 Signed and dated 1931 (lower left)  
 42 x 32cm (16½ x 12½ in.)

**Exhibited:**  
 Lincoln, Usher Gallery, *The Art of Hilda Carline: Mrs Stanley Spencer*, 16 January-7 March 1999; Exeter, Royal Albert Memorial Museum, 13 March-7 May 1999; London, Kenwood House, 15 May-11 July 1999; York, York City Art Gallery, 24 July-29 August 1999; Swansea, Glynn Vivian Art Gallery, 11 September – 7 November 1999, no. 48

**Literature:**  
 Alison Thomas, *The Art of Hilda Carline, Mrs Stanley Spencer*, Lund Humphries Publishers, London, 1999, illus. p. 32

Stanley Spencer and Hilda Carline had two daughters: Shirin, born in 1925, and Unity, born in 1930.

£5,000-8,000



71

**71**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
**STUDY OF HILDA, UNITY AND SHIRIN**  
 Pencil and coloured crayon on tracing paper, squared for transfer  
 Indistinctly inscribed (lower right)  
 50 x 75.5cm (19½ x 29½ in.)

£2,000-3,000

**72**  
**HILDA CARLINE (BRITISH 1889-1950)**  
**SELF-PORTRAIT WITH RED HAIR**  
 Watercolour  
 34 x 25cm (13¼ x 9¾ in.)

Painted in 1913, aged 24.

**Exhibited:**  
 Lincoln, Usher Gallery, *The Art of Hilda Carline: Mrs Stanley Spencer*, 16 January-7 March 1999; Exeter, Royal Albert Memorial Museum, 13 March-7 May 1999; London, Kenwood House, 15 May-11 July 1999; York, York City Art Gallery, 24 July-29 August 1999; Swansea, Glynn Vivian Art Gallery, 11 September – 7 November 1999, no. 5

**Literature:**  
 Alison Thomas, *The Art of Hilda Carline, Mrs Stanley Spencer*, Lund Humphries Publishers, London, 1999, illus. p. 8

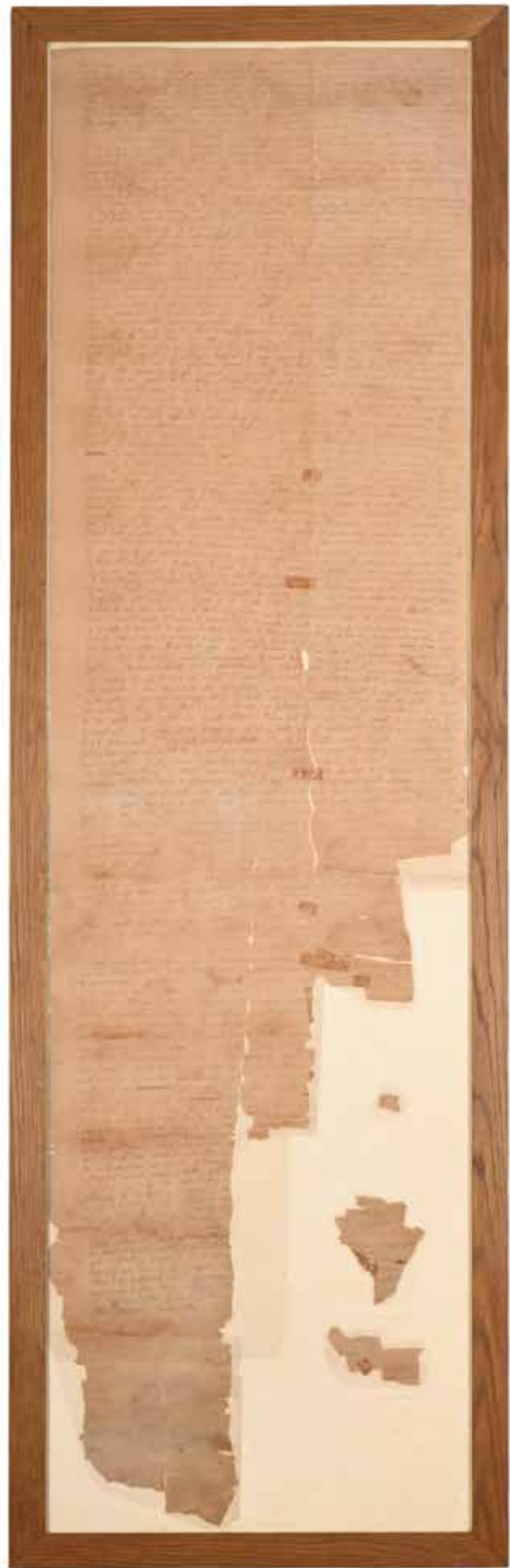
The present work was executed whilst Hilda attended the Tudor Hart school in Hampstead with her brother's Richard and Sydney Carline.

£1,500-2,000



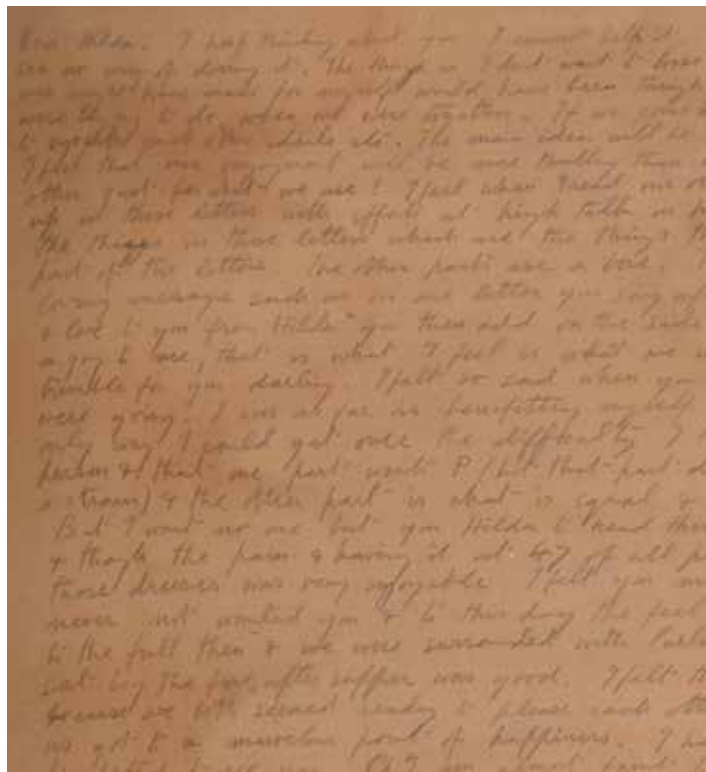
72





“ *There never was such a love story, a tragedy, as that between Stanley and Hilda.* ”

FLORENCE IMAGE,  
STANLEY SPENCER'S ELDER SISTER



73 (detail)

74 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
LETTER TO HILDA CARLINE  
195 x 54cm (76¾ x 21¼ in.)  
Irregular

By 1937 Spencer's marriage to Hilda had broken down and he filed for divorce only to go on to marry Bloomsbury artist Patricia Preece a week later. The marriage was never consummated and Patricia Preece lived in Stanley Spencer's house with her mistress Dorothy Hepworth. By the following year Stanley's marriage to Patricia had deteriorated and his longing desire and love for Hilda prevailed. He wrote tirelessly to Hilda including the present letter, lot 73. The lustful letter provides a unique and personal insight into Stanley Spencer's yearnings for Hilda following the fallout from Patricia Preece who had manipulated and controlled Stanley for financial gain.

£4,000-6,000

74 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
HILDA CARLINE  
Pencil  
9.5 x 9cm (3½ x 3½ in.)  
Unframed

Together with an illustrated letter from Stanley Spencer to Hilda Carline (2)

£300-500



74

“ *I would love to pile a great heap of loving words round you. I want to go on and on with this sheet, to write love and desire without thinking of how to express it, to be present desire with you. I am desiring you hard and it is such a joyful thing oh love oh how anything does with no full stop* ”

EXTRACT FROM LOT 73 WRITTEN BY STANLEY SPENCER  
TO HILDA



Hilda Carline and Stanley Spencer at Chapel View, Burghclere © Estate of Sir Stanley Spencer





75 λ  
**UNITY SPENCER (BRITISH 1930-2017)**  
*PORTRAIT OF SIR STANLEY SPENCER*  
 Pencil  
 Signed and dated 1958 (lower left)  
 34 x 29.5cm (13¼ x 11½ in.)

**Exhibited:**  
 London, The Fine Art Society Ltd., *Unity Spencer*, 25 March - 17 April, 2015

£1,000-1,500

76 λ  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*PORTRAIT OF MRS CARLINE*  
 Pencil  
 Signed and dated May 1931 (lower right)  
 34 x 31cm (13¼ x 12 in.)

**Exhibited:**  
 London, Royal Academy, *Stanley Spencer RA*,  
 20 September - 14 December 1980, no. 134

The present work was executed in the summer of 1931 when Mrs Anne Carline, the artist's mother-in-law, was visiting Burghclere.

£2,000-3,000



76

77  
**SYDNEY WILLIAM CARLINE (BRITISH 1888-1929)**  
*DOUBLE PORTRAIT OF HILDA CARLINE*  
 Pencil  
 36.5 x 28.5cm (14¼ x 11 in.)

Drawn in 1920.

**Exhibited:**  
 Lincoln, Usher Gallery, *The Art of Hilda Carline: Mrs Stanley Spencer*, 16 January-7 March 1999; Exeter, Royal Albert Memorial Museum, 13 March-7 May 1999; London, Kenwood House, 15 May-11 July 1999; York, York City Art Gallery, 24 July-29 August 1999; Swansea, Glynn Vivian Art Gallery, 11 September - 7 November 1999, no. 64

**Literature:**  
 Alison Thomas, *The Art of Hilda Carline, Mrs Stanley Spencer*, Lund Humphries Publishers, London, 1999, illus. p. 11

£200-300



77





78

78 λ  
UNITY SPENCER (BRITISH 1930-2017)  
*CHRIST HEALING THE SICK*  
Oil on canvas  
98 x 157cm (38½ x 61¾ in.)

£1,500-2,000



Unity and Stanley Spencer © Estate of Sir Stanley Spencer

Unity Spencer, the second daughter of artists Stanley Spencer and Hilda Carline, followed in her father's footsteps to become a painter. She was born in Hampstead, north London, and received her formal artistic education at Wimbledon School of Art (1947–50) and the Slade School of Fine Art, studying full-time from 1950 to 1953, and part-time in 1954. She also taught life drawing at the Hampstead Artists' Council.

Her poignant recollections of growing up alongside a revered, if complex, artistic genius are recounted in her autobiographical book *Lucky to Be an Artist*, published in 2015, just two years before her death in 2017. In the book, Unity warmly praises her father, recalling the bond they shared through art lessons during her childhood.



79

79  
SYDNEY WILLIAM CARLINE (BRITISH 1888-1929)  
*MARROW FLOWERS AND POPPIES*  
Oil on board  
Signed and dated 1927 (lower right)  
41 x 30cm (16 x 11¾ in.)

£300-500



80

80  
UNITY'S FLOWERS  
Dried flowers and collage  
Inscribed (lower left)  
22.5 x 17.5cm (8¾ x 6¾ in.)

Unity's flowers were given to Hilda by Stanley when Unity Rose was born. The wild lillies of the valley from the wood and forget-me-nots from our garden at Burghclere.

£80-120

81  
SYDNEY WILLIAM CARLINE (BRITISH 1888-1929)  
*HAMPSTEAD HEATH*  
Oil on canvas  
Signed and titled (verso)  
61 x 107cm (24 x 42 in.)

£500-700



81





George Francis Carline in his Hampstead studio with 'All Among the Roses' shown in the lower right corner  
© Estate of Sir Stanley Spencer

George Francis Carline was a British artist, born in Lincoln, who exhibited at prestigious institutions such as the Royal Academy and the Royal Society of British Artists. His works, predominantly in oil and watercolour, reveal the finesse and technical skill of his hand. Carline's artistic education was notably diverse: he began at Lincoln Grammar School and the Lincoln School of Art, then continued at the Heatherley School of Fine Art in London, followed by studies in Antwerp and at the Académie Julian in Paris. He was also the father of three artists—Sydney, Hilda, and Richard Carline—among his five children.

**83**  
**GEORGE CARLINE (BRITISH 1855-1920)**  
*BUTTERCUPS AND DAISIES*  
 Oil on panel  
 Signed (lower right)  
 20 x 28cm (7¾ x 11 in.)

Painted in 1892.

**Exhibited:**  
 London, Dowdeswell & Dowdeswell, *The Home of Our English Wildflowers*, 1896, no. 39

The present work depicts Hilda and Sydney Carline sitting amongst a field of buttercups and daisies, in Shalford, Surrey.

£200-300



83

**84**  
**GEORGE CARLINE (BRITISH 1855-1920)**  
*STICKLEBACKS, SYDNEY & GEORGE CARLINE*  
 Oil on panel  
 Signed (lower right)  
 21 x 29.5cm (8¼ x 11½ in.)  
 Unframed

£300-500



84

**82**  
**GEORGE CARLINE (BRITISH 1855-1920)**  
*ALL AMONG THE ROSES*  
 Oil on canvas  
 Signed and dated 1892 (upper right), further signed, titled and inscribed (verso)  
 78 x 81cm (30½ x 31¾ in.)

£800-1,200



82

**85**  
**GEORGE CARLINE (BRITISH 1855-1920)**  
*HILDA ON THE BEACH*  
 Oil on panel  
 Signed (lower right)  
 20 x 28cm (7¾ x 11 in.)

Painted circa. 1884.

**Exhibited:**  
 London, Dowdeswell & Dowdeswell, *The Home of Our English Wildflowers*, 1896

£200-300



85





86

**86**  
**GEORGE CARLINE (BRITISH 1855-1920)**  
*HAREBELLS, SYDNEY & HILDA ON A SEESAW*  
Oil on panel  
Signed (lower right)  
29 x 21cm (11¼ x 8¼ in.)

Painted in 1892.

**Exhibited:**  
London, Dowdeswell & Dowdeswell, *The Home of Our English Wildflowers*, 1896, no. 2

£400-600

**87**  
**GEORGE CARLINE (BRITISH 1855-1920)**  
*GEORGE AND ROLY, TO THE BEACH, SOLENT, HIGHCLIFF*  
Oil on panel  
Signed (lower right)  
29 x 21cm (11¼ x 8¼ in.)

Painted in 1893.

**Exhibited:**  
London, Dowdeswell & Dowdeswell, *The Home of Our English Wildflowers*, 1896, possibly no. 43, 'Field Scabious'

**Together with** two works by the same hand *Wildflowers at Home* Oil on panel, 29 x 21cm, Painted in 1892 and *Summer Meadow*, Oil on panel, Signed (lower right), 29 x 21cm (3)

£150-200

**88**  
**GEORGE CARLINE (BRITISH 1855-1920)**  
*MOONLIGHT, STAPLEFORD, WILTSHIRE*  
Oil on panel  
Signed, titled, dedicated and dated to Roland F. Carline 3 March 1901 (verso)  
21 x 27cm (8¼ x 10½ in.)

**Together with** another by the same hand, *The Site Lake Dwellings, Auvernier, Switzerland*, Oil on panel, Signed and dated 1898 (lower right), 20.5 x 29.5cm, Unframed (2)

£150-200



88



87

**89**  
**GEORGE CARLINE (BRITISH 1855-1920)**  
*THE RED ADMIRAL: HILDA CARLINE*  
Watercolour  
Signed and dated 1904 (centre left)  
30 x 22cm (11¾ x 8½ in.)

**Exhibited:**  
Lincoln, Usher Gallery, *The Art of Hilda Carline: Mrs Stanley Spencer*, 16 January-7 March 1999; Exeter, Royal Albert Memorial Museum, 13 March-7 May 1999; London, Kenwood House, 15 May-11 July 1999; York, York City Art Gallery, 24 July-29 August 1999; Swansea, Glynn Vivian Art Gallery, 11 September – 7 November 1999, no. 63

**Literature:**  
Alison Thomas, *The Art of Hilda Carline, Mrs Stanley Spencer*, Lund Humphries Publishers, London, 1999, illus. p. 11

£200-300



90

**91 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*A SET OF TWENTY-EIGHT WORKS DEPICTING VARIOUS FIGURE STUDIES*  
Pencil  
Variously marked with studio stamp  
The largest 36.5 x 50.5cm (14¼ x 19¾ in.) (28)  
Unframed

£600-800



89

**90 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*SKETCHBOOK TO INCLUDE STUDIES FOR THE RESURRECTION*  
Pencil  
Variously inscribed  
13 x 18cm (5 x 7 in.)

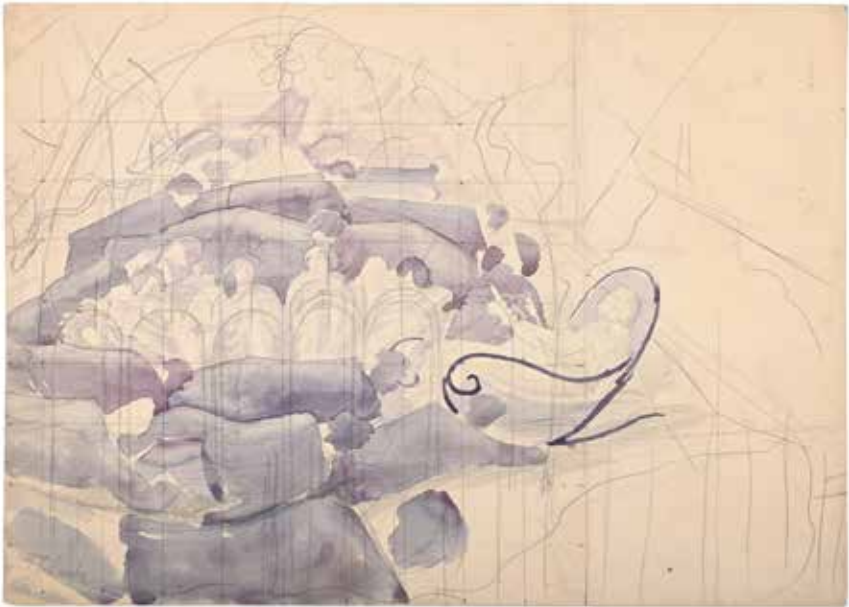
£1,000-1,500



91 (part lot)







92 λ  
SIR STANLEY SPENCER  
(BRITISH 1891-1959)  
*CRECHE IDEA: SEATED AND RECLINING FIGURES*  
Pencil and watercolour  
Indistinctly inscribed (lower left); with studio stamp (lower right)  
25 x 35.5cm (9¾ x 13¾ in.)  
Unframed

With pencil study of sleeping gentleman (verso)

£500-700



93 (part lot)

93 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
*TEMPTATION OF ST ANTHONY, TOGETHER WITH THREE FURTHER FIGURE STUDIES*  
Pencil  
With studio stamp  
Temptation of St. Anthony, 19 x 17.5cm (7¼ x 6¾ in.) and larger(4)  
Unframed

£300-500



94

94 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
*STUDY FOR FEEDING THE FIVE THOUSAND*  
Pencil and ink, squared for transfer  
49 x 35cm (19¼ x 13¾ in.)

Drawn circa. 1921.

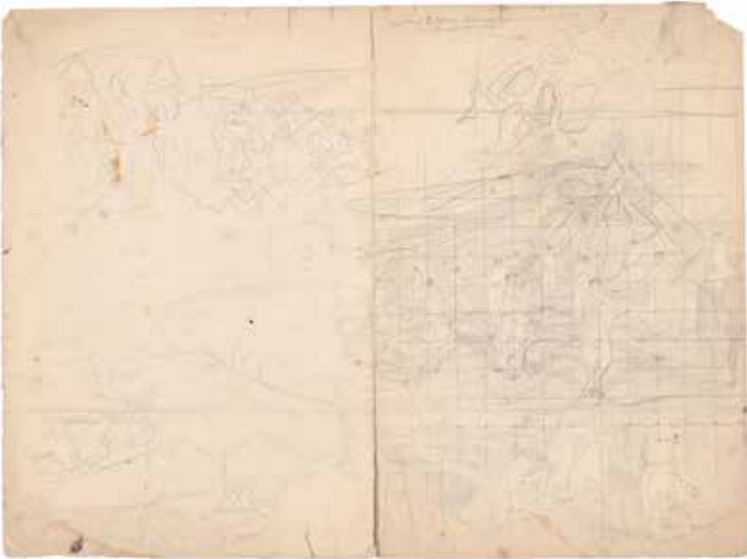
The present study shows the central figure of Christ blessing the bread. The shapes of the bread containers were suggested by canvas water buckets which Spencer saw during his war service in Macedonia.

£1,000-1,500

The trauma and intensity of the First World War deepened Stanley's religious convictions and intensified his desire to explore themes of suffering, resurrection, and redemption. This spiritual response to the war culminated in one of his most celebrated achievements: the decoration of Sandham Memorial Chapel at Burghclere, completed in 1932. Inspired by Giotto's frescoes in Padua and commissioned as a memorial to the 'forgotten dead' of the First World War, who were not mentioned on official memorials. The series of paintings draws on Stanley's personal experiences as a soldier on the Salonika front and also as a medical orderly at the Beaufort Hospital in Bristol. The works are highly detailed focusing on everyday activities rather than the horrors of war to celebrate human endurance, divine presence, and the dignity of everyday life in the face of suffering. The Chapel was made possible by the patronage of Louis and Mary Behrend. The series of 19 paintings took six years to complete.



Stanley Spencer outside Sandham Memorial Chapel, Burghclere © Estate of Sir Stanley Spencer



95

95 λ  
SIR STANLEY SPENCER  
(BRITISH 1891-1959)  
*IDEAS FOR SOLDIERS RESURRECTION FOR BURGHCLERE CHAPEL*  
Pencil, square for transfer  
Inscribed and with studio stamp  
28 x 38cm (11 x 14¾ in.)  
Unframed

£200-300



96 (part lot)

96 λ  
SIR STANLEY SPENCER  
(BRITISH 1891-1959)  
*SOLDIERS CONSTRUCTING THE ROAD IN MACEDONIA, two works*  
Pencil, squared for transfer  
Each sheet variously inscribed and with studio stamp  
Each 23 x 18cm (9 x 7 in.) (2)  
Unframed

£200-300

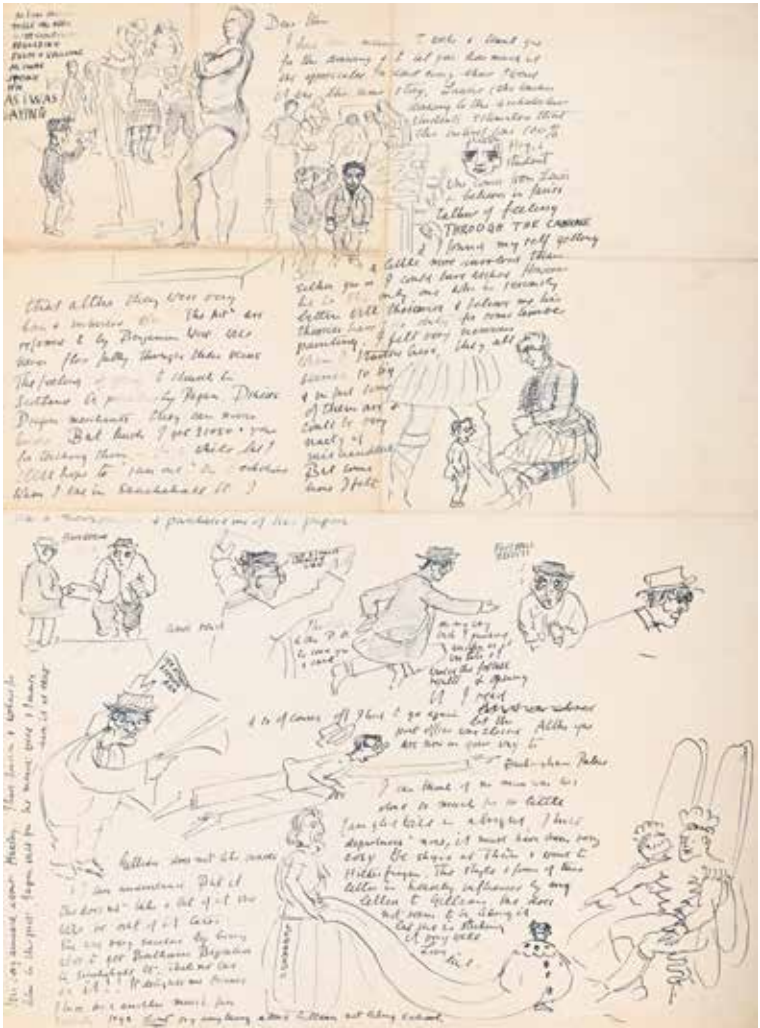


97

97 λ  
SIR STANLEY SPENCER  
(BRITISH 1891-1959)  
*PRELIMINARY IDEAS FOR KIT INSPECTION, BURGHCLERE*  
Pencil  
36.5 x 25cm (14¼ x 9¾ in.)  
Unframed

£600-800





98 λ  
GILBERT SPENCER (BRITISH 1892-1979)  
LETTER FROM GILBERT SPENCER TO STANLEY SPENCER WITH ILLUSTRATED CARTOONS  
Pen  
50.5 x 37.5cm (19¾ x 14¾ in.)  
Unframed

£500-700



Stanley, Hilda & Gilbert © Estate of Sir Stanley Spencer

99 λ  
GILBERT SPENCER (BRITISH 1892-1979)  
HEAD STUDY OF STAN  
Pencil  
Signed, titled and dated 1925 (lower left)  
30 x 20.5cm (11¾ x 8 in.)  
Unframed

£300-500



100

100 λ  
GILBERT SPENCER (BRITISH 1892-1979)  
PORTRAIT OF SHIRIN SPENCER  
Pencil  
Signed (lower right)  
36 x 29cm (14 x 11¼ in.)  
Unframed

£300-500

101 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
HEAD STUDY  
Pencil  
Signed (lower right)  
37 x 33cm (14½ x 12 in.)  
Unframed

£400-600



99



101



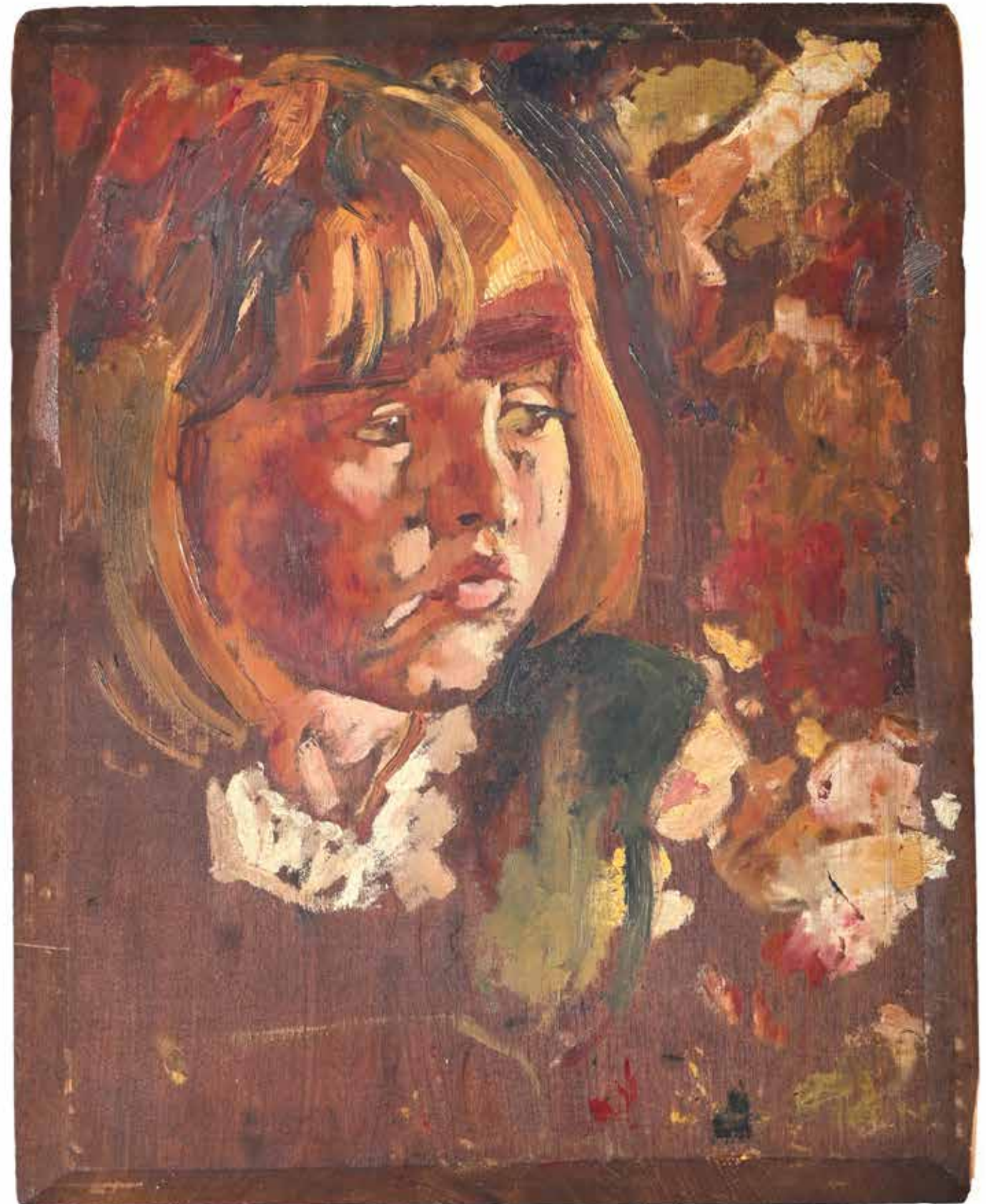
102 λ  
 SIR STANLEY SPENCER (BRITISH 1891-1959)  
 PORTRAIT OF A YOUNG GIRL, SHIRIN SPENCER  
 Oil on panel  
 40.5 x 32cm (15¾ x 12½ in.)  
 Unframed

With another study of Shirin Spencer by Gilbert Spencer (1892-1979), verso

£7,000-10,000

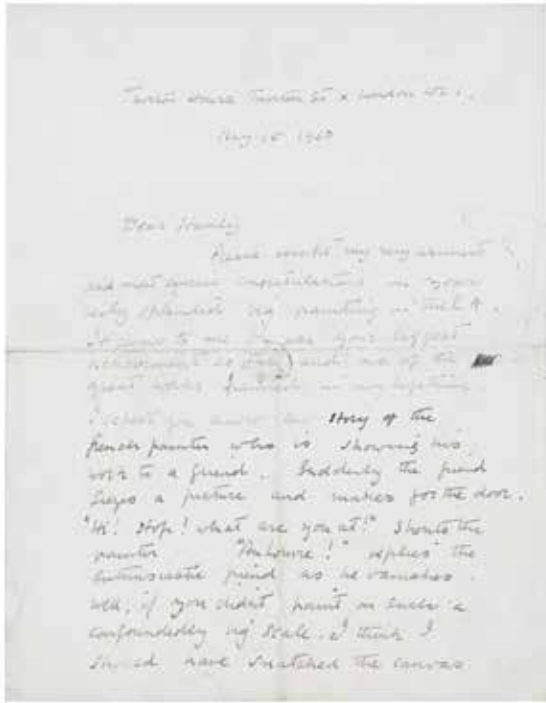


102 (verso)



102





103



105

**103 λ**  
**CLAUDE ROGERS (BRITISH 1907-1979)**  
*LETTER FROM CLAUDE ROGERS TO STANLEY SPENCER*

Ink  
Dated May 18 1950 (to front of sheet), sketch illustrating Stanley Spencer's painting on view at the Royal Academy being removed from the wall to be sent 'Au Tate!' (verso)  
22.5 x 18cm (8¾ x 7 in.)  
Unframed

£100-150



104

**104 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*LETTER TO MRS. CORBLE*

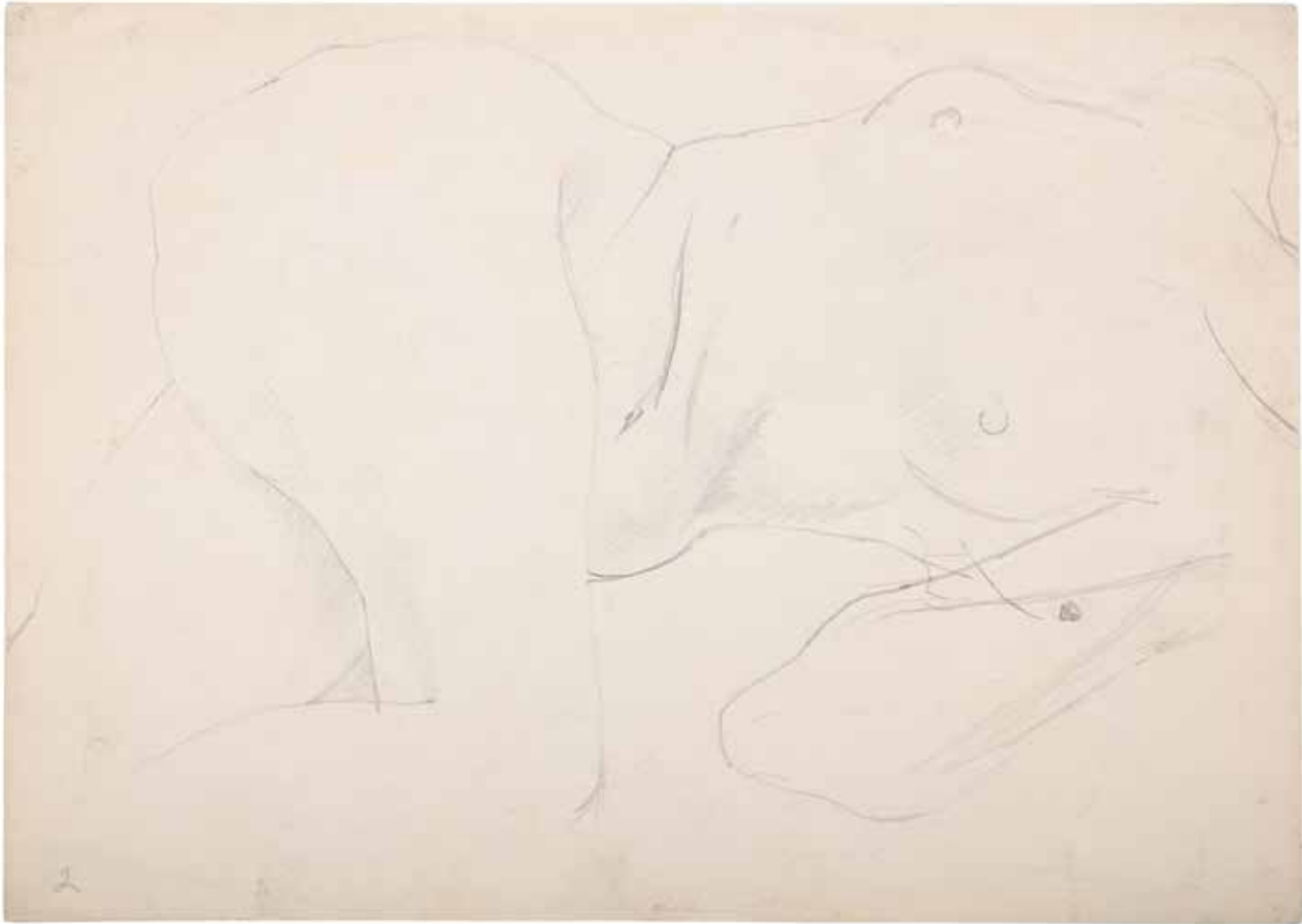
Pencil  
Signed on letterheaded paper with two pencil sketches (verso)  
18 x 23cm (7 x 9 in.)  
Unframed

£150-200

**105 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*STUDY OF CLASPED HANDS*

Pencil  
51 x 35.5cm (20 x 13¾ in.)  
Unframed

£200-300



106

**106 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*RECLINING NUDE, STUDY OF PATRICIA*

Pencil  
24.5 x 35cm (9½ x 13¾ in.)

The current drawing may be a sketch for the painting *Nude (Patricia Preece)*, one of two nude paintings that Spencer completed of Patricia in 1935.

£600-800



Hilda Carline, Annie Carline, Shirin, Jas Wood, Unknown figure, Hartley, friend of Stanley Spencer, Stanley Spencer, Patricia Preece, Dorothy Hepworth  
© Estate of Sir Stanley Spencer





107



108



109 (part lot)



**107 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*STUDY OF A BOY, STANDING*  
 Pencil  
 53 x 37cm (20¾ x 14½ in.)  
 Unframed

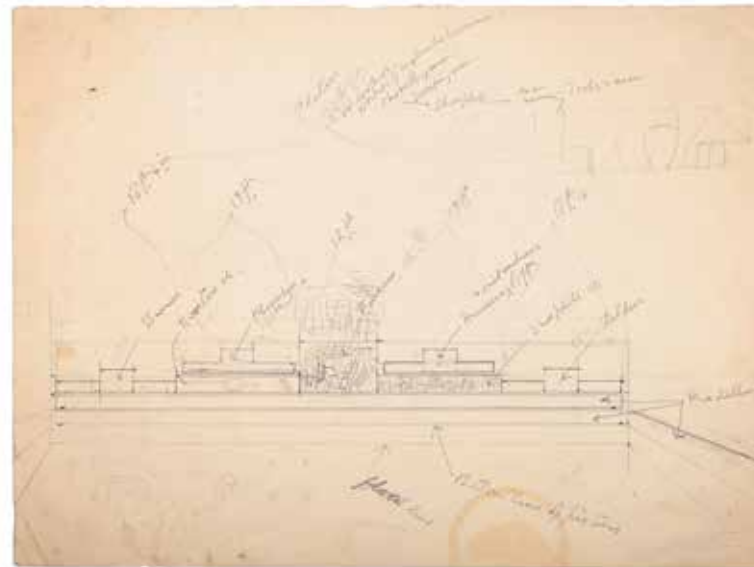
£200-300

**108 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*STUDY OF A BOY, STANDING*  
 Pencil  
 53 x 37cm (20¾ x 14½ in.)  
 Unframed

£200-300

**109 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*A QUANTITY OF PRELIMINARY SKETCHES*  
 Pencil  
 The largest 56 x 38cm (22 x 14¾ in.) (Qty)  
 Unframed

£300-500



110 (part lot)



**110 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*VARIOUS STUDIES RELATING TO THE PORT GLASGOW SHIP BUILDING SERIES*  
 Pencil  
 Each sheet variously inscribed and with studio stamp  
 The largest 22 x 29cm (8½ x 11¼ in.) (12)  
 Unframed

In 1940 Spencer made the first of a series of visits to Lithgow's Yard at Port Glasgow, commissioned by the War Artist's Advisory Committee. During these visits Spencer stayed at the Glencairn boarding house. These scenes of labour and community echoed his belief in the sanctity of all human activity explored most notably in his Burghclere series at the Sandham Memorial Chapel.

£400-600



Sir Stanley Spencer at Port Glasgow, 1940 © Estate of Sir Stanley Spencer





Sir Stanley Spencer in Peking, 1954 © Estate of Sir Stanley Spencer

In 1954, Spencer visited China as part of a cultural delegation that included Leonard Hawkes, Hugh Casson, John Chinnery, Rex Warner and A.J. Ayer. While staying in Peking he visited the Valley of the Ming Tombs, completing only two paintings of the sacred site. The only other occasions that he had travelled outside the UK, apart from during the war, were to Yugoslavia and Switzerland. Commenting on his painting of the Tombs he wrote to Dudley Tooth "That Ming Tomb painting will never happen with me again. It is charged with the feeling of that place, and I was a bit disturbed while doing it, at being thousands of miles away. It might have been another planet" (Stanley Spencer RA, Royal Academy of Arts, 1980, Exhibition Catalogue, p.218).



111

**111 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*STUDIES FROM A TRIP TO THE MING DYNASTY TOMBS AND THE SACRED WAY,*  
*two works*  
 Pencil  
 Each 26 x 40cm (10 x 15½ in.) (2)

£400-600



112

**112 λ**  
**ZHAN JIANJUN (CHINESE 1931-2023)**  
*TWO PORTRAITS STUDIES OF SIR STANLEY SPENCER EXECUTED IN PEKING*  
 Pencil  
 Both signed  
 Each 40 x 27.5cm (15½ x 10¾ in.)  
 Unframed

Together with another work on paper by Jin Shangyi (1934-) illustrating Sir Stanley Spencer and two other figures. (3)

£200-400

**113 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*HEAD STUDY, KATHLEEN LAMBERT*  
 Pencil  
 Inscribed *Kathlyn Lambert* and dated 1925 (lower left)  
 35.5 x 25.5cm (13¾ x 10 in.)

Together with another pencil study by the same hand, two head studies of Kathleen Lambert, inscribed and dated 1924 (lower left), 35.5 x 25.5cm (13¾ x 10 in.) (2)

Stanley and Hilda spent their honeymoon in Wangford, Suffolk where Hilda had worked with the Women's Land Army. They stayed in a cottage belonging to Kathleen Lambert called 'The Hill' and both independently visited the cottage over the years.

£800-1,200

**114 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*HEAD STUDY, SIDE PROFILE*  
 Pencil  
 Signed and dated 1925 (lower right)  
 21 x 18cm (8¼ x 7 in.)  
 Unframed

£300-500



113

**115 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*QUEEN WITH ORB & SEPTRE*  
 Pencil  
 37 x 45cm (14½ x 17½ in.)  
 Unframed

Together with another study of Queen by the same hand, Pencil, 22 x 28cm (8 3/4 x 11in.) (2)

£200-300

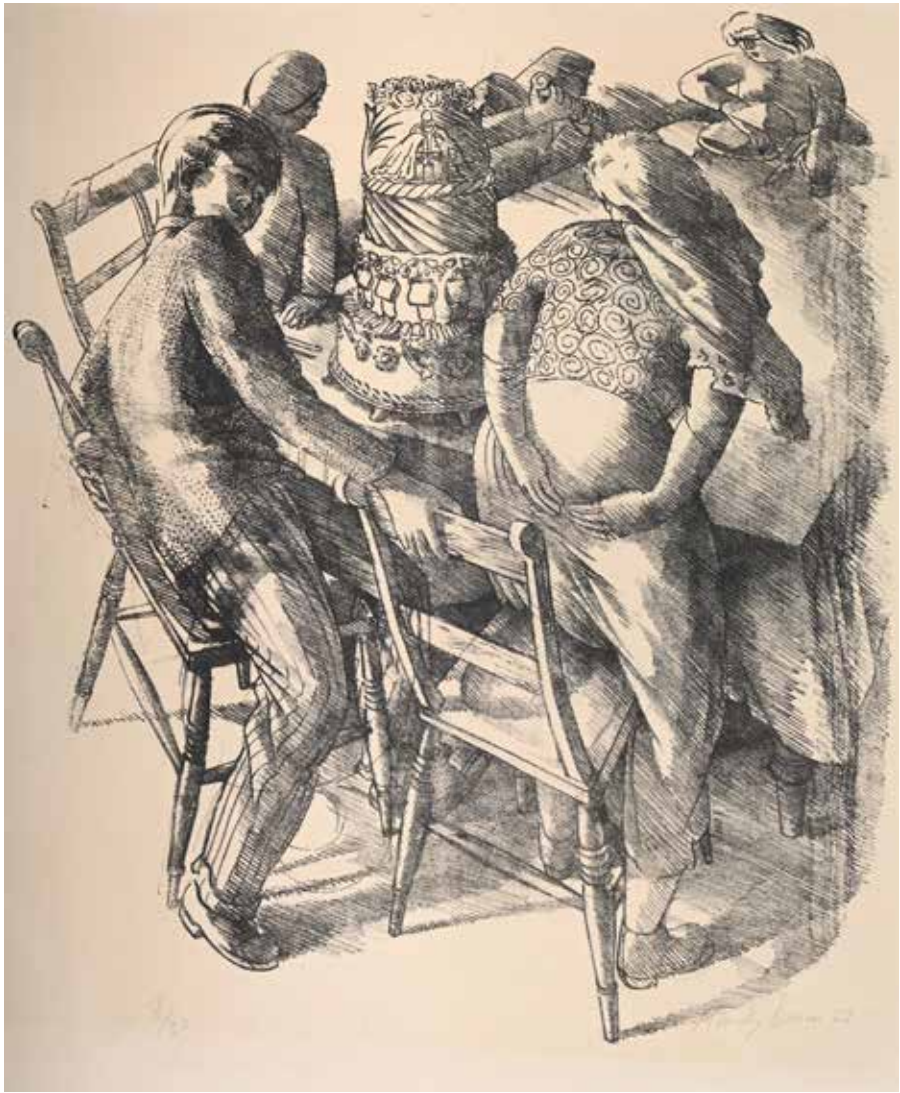


114



115





116

116 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
MARRIAGE OF CANA  
Lithograph  
Signed in pencil, dated 53 and numbered  
8/30  
55 x 45cm (21½ x 17½ in.)

As the Spencers’ marriage broke down Stanley continued to yearn for Hilda even after her death. This work is a reference to their wedding, his desire to remarry her and lust for Hilda. The present lithographic print was executed after the painting *Marriage at Cana*, 1953 currently owned by the Flynn Vivian Art Gallery in Swansea.

£1,000-1,500



117

117 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
STANDING MALE NUDE, BACK STUDY  
Pencil  
53 x 37cm (20¾ x 14½ in.)  
Unframed

£200-300



118

118 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
STANDING MALE NUDE  
Pencil  
53 x 37cm (20¾ x 14½ in.)  
Unframed

£200-300



Sir Stanley Spencer, Christ Preaching at Cookham Regatta, Private Collection, Stanley Spencer Gallery © Estate of Sir Stanley Spencer

119 λ  
SIR STANLEY SPENCER  
(BRITISH 1891-1959)  
THE HOTEL KEEPER'S WIFE,  
STUDY FOR CHRIST PREACHING  
AT COOKHAM REGATTA  
Pencil  
66 x 42cm (25 x 16½ in.)

Exhibited:  
Cookham, Stanley Spencer  
Gallery, *That Marvellous  
Atmosphere, Stanley Spencer  
and Cookham Regatta*, 3 April-2  
November 2025

Please note this present work  
is currently included in *That  
Marvellous Atmosphere, Stanley  
Spencer and Cookham Regatta*  
held at the Stanley Spencer

Gallery in Cookham running until  
2nd November. It is at the buyer's  
discretion whether they would  
like to return the piece for the  
remainder of the exhibition. The  
department will contact the buyer  
following the auction.

The present lot is a study for *Christ  
Preaching at Cookham Regatta*  
executed between 1952-1959  
but never completed. The work  
depicts Christ preaching to the  
villagers of Cookham beside the  
Ferry Hotel and Cookham Bridge.  
The Hotel Keeper's Wife can  
be seen to the right side of the  
composition.

£2,000-3,000



119

120 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
REGATTA STUDY  
Red chalk  
76 x 50.5cm (29¾ x 19¾ in.)  
Unframed

£800-1,200



120





121

**121 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
**SAILOR FIGUREHEAD WITH UNION JACK**  
 Pencil and coloured crayon, squared for transfer  
 76 x 51cm (29¾ x 20 in.)

**Exhibited:**  
 Cookham, Stanley Spencer Gallery, *That Marvellous Atmosphere, Stanley Spencer and Cookham Regatta*, 3 April-2 November 2025

Please note this present work is currently included in *That Marvellous Atmosphere, Stanley Spencer and Cookham Regatta* held at the Stanley Spencer Gallery in Cookham running until 2nd November. It is at the buyer's discretion whether they would like to return the piece for the remainder of the exhibition. The department will contact the buyer following the auction.

£5,000-7,000



122

**122 λ**  
**STANLEY SPENCER (BRITISH 1891-1959)**  
**ARTIST'S PALETTE**  
 Oil on artist palette  
 24 x 36cm (9¼ x 14 in.)

£1,000-1,500



Gwen Harter © Estate of Sir Stanley Spencer

**123 λ**  
**GILBERT SPENCER (BRITISH 1892-1979)**  
**PORTRAIT OF GWEN HARTER**  
 Pencil  
 Signed and dated (lower right)  
 60 x 45cm (23½ x 17½ in.)  
 Unframed

Gwen Harter was the wife of Sydney Carline (1888-1929), Stanley Spencer's brother-in-law.

£300-500

**124 λ**  
**GILBERT SPENCER (BRITISH 1892-1979)**  
**HEAD STUDY OF A LADY WITH CURLED HAIR**  
 Pencil  
 Signed twice and dated 1922 (lower right)  
 30 x 21cm (11¾ x 8¼ in.)  
 Unframed

£150-200



123



124





125 λ  
GILBERT SPENCER (BRITISH 1892-1979)  
*WINTER LANDSCAPE NEAR OXFORD*  
Oil on canvas  
40.5 x 30.5cm (15¾ x 12 in.)

Painted in 1923.

Provenance:  
Gifted to Shirin Spencer, daughter of Sir Stanley Spencer

£3,000-5,000

126 λ  
GILBERT SPENCER  
(BRITISH 1892-1979)  
*DOWN IN DORSET*  
Oil on canvas  
Signed and dated 1928  
(lower right)  
66 x 92cm (25 x 36 in.)

Provenance:  
Private Collection, UK and  
thence by descent to the  
present owner

£6,000-8,000



126

127 λ  
SIR STANLEY SPENCER  
(BRITISH 1891-1959)  
*LATE YOUTH*  
Pencil on paper, squared for transfer  
Titled (lower centre)  
58.5 x 46cm (23 x 18 in.)

Drawn circa 1933.

Provenance:  
Browse & Darby, London  
Acquired from the above by the late owner

£3,000-5,000



127



128 λ  
SIR MATTHEW SMITH (BRITISH 1979-1959)  
*SLEEPING MODEL*  
Oil on canvas  
Signed with initials (lower centre)  
50 x 73cm (19½ x 28½ in.)

Painted in 1924.

**Provenance:**  
McAlpine Collection  
Waddington Galleries, London  
Sale, Christie's, 27 November 1962  
Sale, Sotheby's, 11 May 1988  
Crane Kalman Gallery, London  
Acquired from the above by the present owner

**Literature:**  
John Gledhill, *Sir Matthew Smith, Catalogue Raisonne of the Oil Paintings*,  
p. 107, no. 173

£20,000-30,000



128





129

**129 λ**  
**ALLAN GWYNNE-JONES (BRITISH 1892-1982)**  
*STILL LIFE OF FLOWERS*  
 Oil on canvas  
 Signed and dated 1927 (lower right)  
 35.7 x 30.6cm (14 x 12 in.)  
 £600-800



130

**130 λ**  
**ADRIAN PAUL ALLINSON (BRITISH 1890-1959)**  
*EARLY SPRING, STILL LIFE OF TULIPS*  
 Oil on canvas  
 Signed and dated 29 (lower left)  
 68.5 x 56.5cm (26¾ x 22 in.)  
 Exhibited:  
 London, National Society of Painters, Sculptors, Engravers and  
 Potters, no. 5  
 £1,000-1,500



131

**131 λ**  
**SYLVIA GOSSE (BRITISH 1881-1968)**  
*WINE GLASSES*  
 Oil on canvas  
 Signed (lower left)  
 50.5 x 30.5cm (19¾ x 12 in.)  
 £1,000-1,500



132

**132 λ**  
**ADRIAN PAUL ALLINSON (BRITISH 1890-1959)**  
*STILL LIFE OF MARIGOLDS AND ECHINACEA*  
 Oil on canvas  
 Signed (lower left)  
 69 x 56.5cm (27 x 22 in.)  
 Provenance:  
 Sale, Bonhams, 31 October 2017, lot 143  
 £1,500-2,500



133 λ

ALGERNON NEWTON (BRITISH 1880-1968)

*PASSING STORM, REGENT'S CANAL*

Oil on canvas

Signed with monogram and dated 29 (lower left)

46 x 77cm (18 x 30¼ in.)

**Provenance:**

Private Collection, Amy Janet Colville, daughter of David Colville of Jerviston House, Motherwell and wife of Alexander Steven Bilsland, first Baron Bilsland, head of Bilsland Brothers, Chairman of the National Trust for Scotland and a Knight of the Thistle

The Fine Art Society, London

Private Collection, Alan M. Allan, purchased from the above on 15 March 1945

By descent in 1987 to Margaret Sparks (née Allan), Private Collection

From the Estate of Margaret Sparks (née Allan), sold by order of the Executors

**Exhibited:**

London, Leicester Galleries, *Paintings around London by Algernon Newton*, March, 1933, no. 64

London, The Fine Art Society Ltd., March, 1945

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

In a letter addressed to Mr Allan from The Fine Art Society on 20th March 1945 it is expressed that Algernon Newton commented on *Passing Storm, Regent's Canal* to say that 'the subject is a composite one, based upon material to be found on the Regent's Canal between Wormwood Scrubs and the Edgware Road where the canal enters a tunnel.'

Algernon Newton's vision transforms London's industrial waterways into serene and evocative scenes, blending realism with a touch of the imaginary. Often hailed as the "Canaletto of the canals," Newton had a unique ability to depict urban settings with a tranquil and almost dreamlike quality. Trained at the Slade School of Fine Art and the London School of Art in Kensington, he brought a classical sensitivity to the modern, often overlooked corners of the city.

Rather than turning away from the industrial and the gritty, Newton embraced these subjects, reimagining them as quiet, luminous spaces. Newton's canal paintings reveal a desire to represent the city's marginal spaces without human presence, focusing instead on the emotional resonance of place. He saw in these landscapes a quiet dignity and melancholic beauty, offering a window into the lives of London's working-class residents without literal depiction.

While contemporaries like Paul Nash looked to escape the urban environment, Newton remained grounded in it-finding poetry along the neglected canals and backstreets of London. His imaginary landscapes and idealized urban scenes exist at the boundary between observation and invention, making his work both document and dreamscape. The present work was created between the World Wars in 1929 and was last seen publicly in 1945 at the Fine Art Society.

£20,000-30,000



133





134

**134**  
**GEORGE CLAUSEN (BRITISH 1852-1944)**  
*THE LANE- EVENING*  
 Watercolour, pastel and pencil  
 22.5 x 31cm (8¾ x 12 in.)

**Provenance:**  
 Robert Upstone, London

**£600-800**



135

**135 λ**  
**JOHN MILLAR WATT (BRITISH 1895-1975)**  
*SADLER'S CORNER, DEDHAM*  
 Oil on board  
 Signed (lower right); signed and titled (verso)  
 61.5 x 61.5cm (24 x 24 in.)

**Provenance:**  
 Sale, Bonhams, London, 19 November 2013, lot 69  
 Messums, London  
 Acquired from the above by the late owner in 2014

**Exhibited:**  
 London, Messum's, *East Coast Influences*, February-March 2014, cat. no. 50

**£800-1,200**



136

**136 λ**  
**SAMUEL JOHN LAMORNA BIRCH (BRITISH 1869-1955)**  
*THE POST OFFICE, LAMORNA*  
 Oil on canvas  
 Signed and dated 1939 (lower right)  
 51 x 61.5cm (20 x 24 in.)

**Provenance:**  
 Sale, Waddington's, 11 June 1993, lot 1443  
 Sheila Hinde Fine Art, Greatham, West Sussex  
 Acquired from the above by the late owner in 1993

**£2,000-3,000**





137

137 λ  
FRANK OWEN SALISBURY  
(BRITISH 1874-1962)  
*THE JOY OF MOTHERHOOD*  
Oil on canvas, painted oval  
Signed and dated 1934 (lower right);  
titled, inscribed and dated 1933 (verso)  
76 x 76cm (29¾ x 29¾ in.)

Provenance:  
Sale, Woolley & Wallis, Salisbury,  
12 December 2012, lot 581

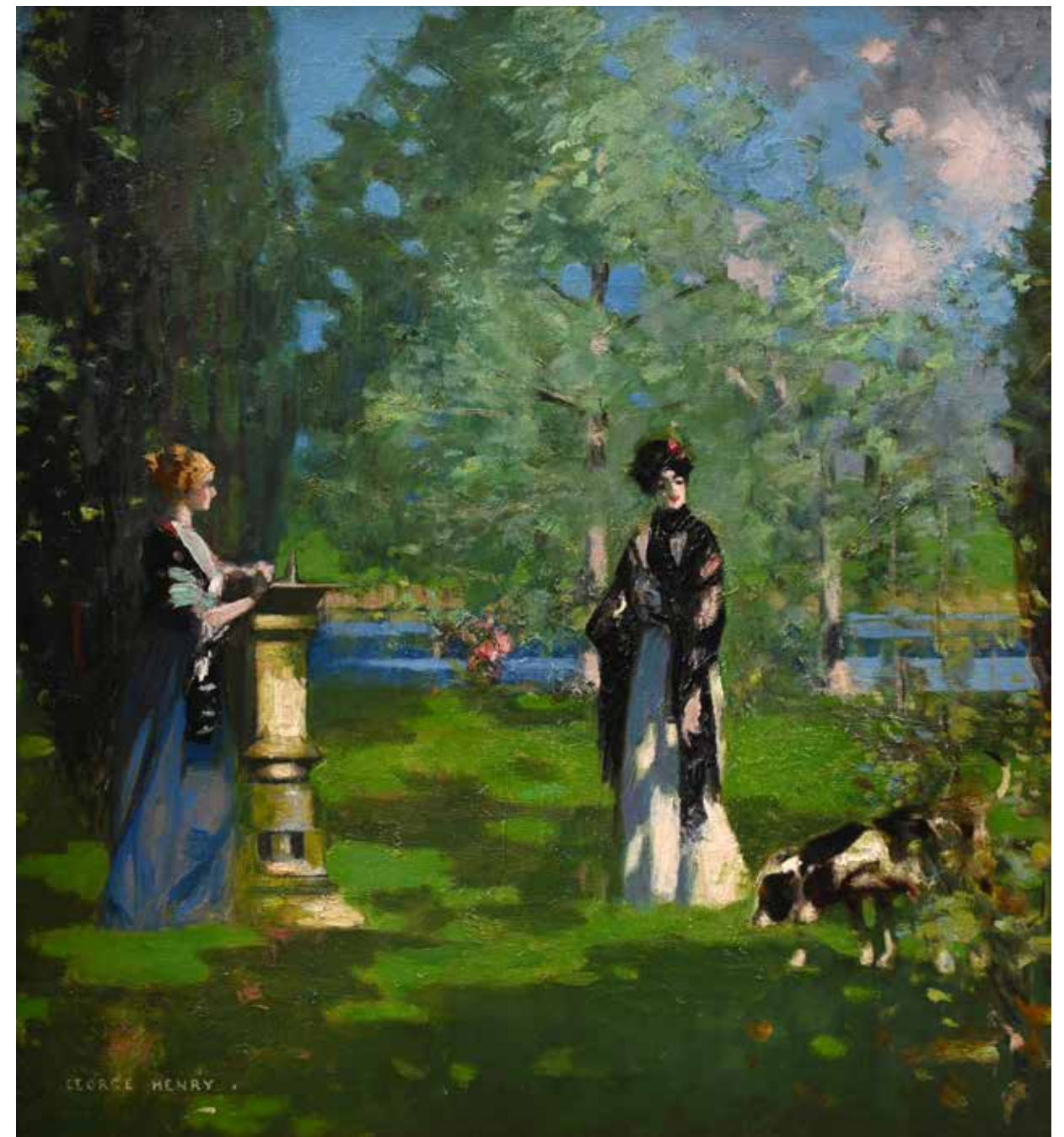
£2,000-3,000



138

138 λ  
OSCAR NEMON (BRITISH 1906-1985)  
*BUST OF SIR WINSTON CHURCHILL*  
Bronzed terracotta  
Signed (to base)  
Height: 21cm (8¼in.)

£800-1,200



139

139  
GEORGE HENRY (BRITISH 1858-1943)  
*THE SUNDIAL, HENLEY ON THAMES*  
Oil on canvas  
Signed (lower left)  
62 x 56.5cm (24¼ x 22 in.)

Painted in 1912.

Provenance:  
Robertson & Bruce Ltd., Dundee  
Sale, Christie's, Edinburgh, 26 November 1998, lot 799  
Sale, McTear's, Glasgow, 9 June 2010, lot 252

£6,000-8,000





140

**140 λ**  
**FREDERICK WILLIAM ELWELL (BRITISH 1870-1958)**  
*INTERIOR: THE KEEP, CAIRNBULG CASTLE, ABERDEENSHIRE*  
 Oil on canvas  
 Signed and dated 1930 (lower left)  
 127 x 101.5cm (50 x 39¾ in.)

**Exhibited:**  
 London, Royal Academy, 1958, no. 484

£2,000-3,000

**141 λ**  
**PHILIP CONNARD (BRITISH 1875-1958)**  
*SUSANNAH AND THE ELDERS*  
 Oil on canvas  
 Signed (lower left)  
 127.5 x 102cm (50 x 40 in.)

£1,000-1,500



141

**142 λ**  
**HARRY HOLLAND (SCOTTISH B. 1941)**  
*EYRIE*  
 Oil on canvas  
 137.5 x 122cm (54 x 48 in.)

Painted in 1994.

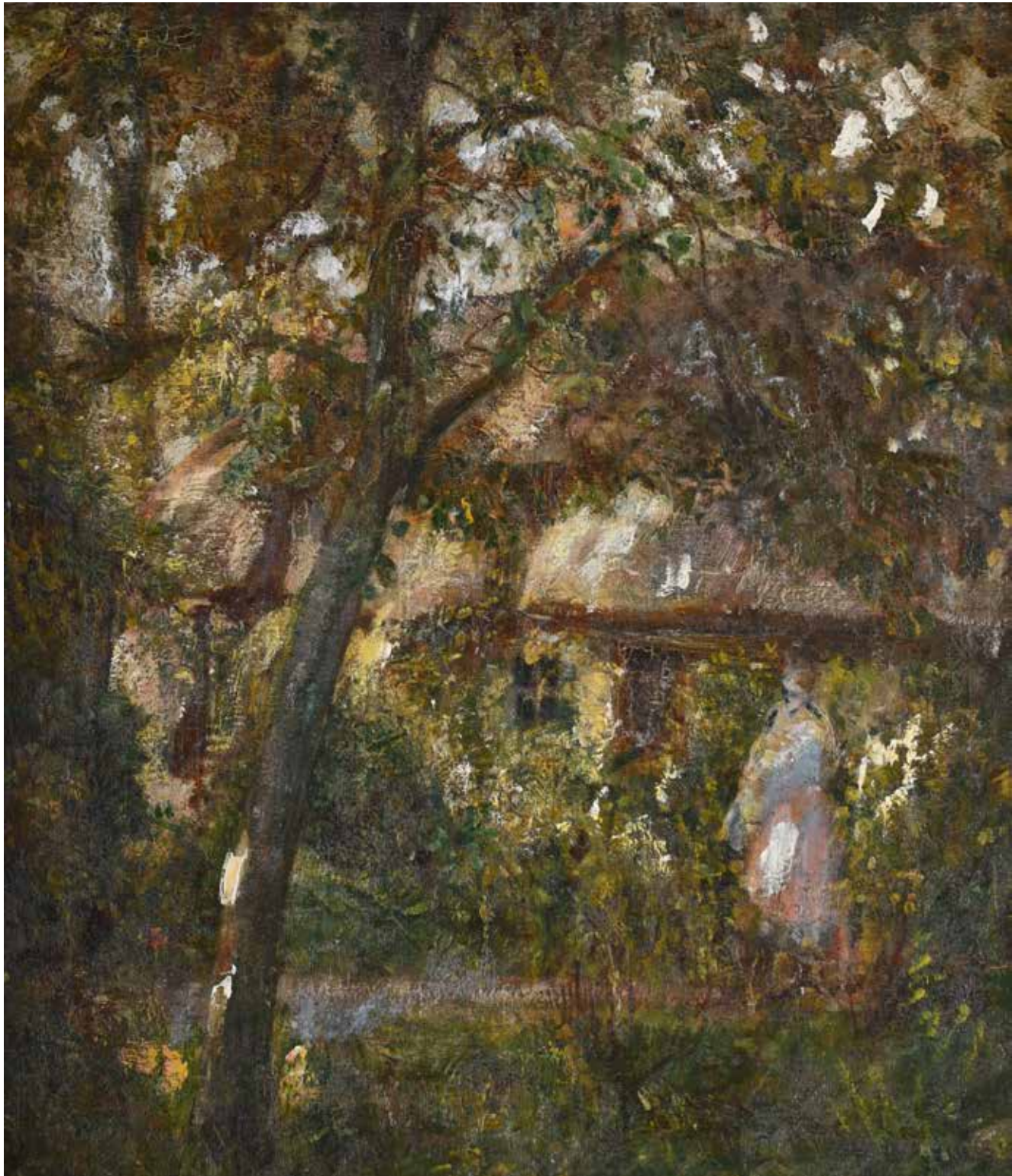
**Provenance:**  
 Jill George Gallery, London  
 Sale, Christie's, 26 November 2013, lot 832

£1,500-2,500



142





143

**143 ‡**  
**AMBROSE MCEVOY (BRITISH 1877-1927)**  
*COTTAGE THROUGH THE DAPPLED LIGHT*  
 Oil on canvas  
 61.5 x 53.5cm (24 x 21 in.)

Painted circa 1910.

£4,000-6,000

**144**  
**AMBROSE MCEVOY (BRITISH 1877-1927)**  
*STUDY OF A FEMALE FIGURE*  
 Oil on panel  
 35.5 x 26.5cm (13¾ x 10¼ in.)

Painted circa 1900-1905.

**Exhibited:**  
 London, Piano Nobile, *Augustus John & the First Crisis of Brilliance*,  
 April-July 2024, ex. cat

£1,500-2,500



145

**145**  
**AMBROSE MCEVOY (BRITISH 1877-1927)**  
*PORTRAIT OF A LADY IN PROFILE*  
 Watercolour  
 Stamped with studio stamp  
 (lower right)  
 51 x 32.5cm (20 x 12¾ in.)

Executed circa 1920.

£1,000-1,500



144

**146**  
**AMBROSE MCEVOY (BRITISH 1877-1927)**  
*LADY AT A WINDOW*  
 Ink and wash  
 Stamped with the studio stamp  
 (lower left)  
 50 x 35.5cm (19½ x 13¾ in.)

£600-800



146



147

SIR JOHN LAVERY (BRITISH 1856-1941)

PORTRAIT OF MRS GEOFFREY BIRKBECK

Oil on canvas

Signed (lower left); further signed, titled, inscribed and dated 1905 (verso)

80 x 65.5cm (31¼ x 25¾ in.)

**Provenance:**

The sitter and thence by descent to her son, Edmund J. Birkbeck, 1954

Private Collection, UK (a bequest from the above in 1984)

Sale, Sotheby's, London, 10 December 2019, lot 33

**Exhibited:**

London, New Gallery, *International Society of Sculptors, Painters and Gravers*, 1909, no. 160

Paris, Salon, *Société Nationale des Beaux Arts*, 1909, no.705 (illustrated on page 51 of the catalogue)

**Literature:**

'The New Gallery, International Society of Sculptors, Painters and Gravers', *The Morning Post*, 9 January 1909, p. 3

'Landscapes and Portraits', *Evening Standard*, 9 January 1909, p. 5

'International Society', *Manchester Courier*, 9 January 1909

'Our London Letter', *The Northern Whig*, 9 January 1909, p.7

'Rodin at the New Gallery ...', *Daily Express*, 9 January 1909, p.5

'The New Gallery', *Morning Advertiser*, 9 January 1909, p.3

'The International Society', *Westminster Gazette*, 11 January 1909, p.3

'Society of Painters and Gravers', *Belfast Telegraph*, 12 January 1909, p.4

Martin Hardie, 'The World of Art, International Society of Sculptors, Painters and Gravers,' *Queen*, 23 January 1909, p. 168

'Art Notes', *Truth*, 9 January 1909, p.214

'The Paris New Salon', *The Scotsman*, 14 April 1909, p. 8

Claire de Pratz, 'Pictures in Paris; The Two Salons', *Westminster Gazette*, 10 May 1909, p.2

£10,000-15,000



147



Shortly after his marriage to Dora Ethel Wilson at Brompton Oratory on 26 July 1904, the wealthy East Anglian watercolour painter, Geoffrey Birkbeck RBA, commissioned Lavery to paint his wife's portrait.<sup>1</sup> Due to the artist's busy schedule and Mrs Birkbeck's first pregnancy, the work is unlikely to have been completed until the second half of the following year, missing the spring exhibition season.<sup>2</sup> With the arrival of the Birkbecks' second child in February 1907, and Lavery's extended stays in Morocco between 1906 and 1908, the painting, remained unseen by the public. It was then submitted to the International Society of Sculptors, Painters and Gravers in January 1909, where it was enthusiastically received.

Although he had recently resigned from the vice-presidency of this society after ten years, Lavery remained loyal to its objectives. Back in 1898 he was a prime mover in what had been a major intervention in the London art world, and since then had served under James McNeill Whistler and Auguste Rodin, both of whom were largely absentee-figurehead Presidents. During these years however, Lavery's own reputation grew with honours from foreign academies and significant purchases for national museums in Europe, America and British colonial collections. By 1904 for



Fig 1 | John Lavery, Mrs Edward Vulliamy, 1908, 198.4 x 100 cm, Shipley Art Gallery, Gateshead

instance, though Irish, he was the only living 'English School' painter with two prestigious acquisitions by the French state. Despite consistent press approval, his role was a stumbling block to his acceptance by the Royal Academy in Britain – a situation that, in 1909, took two further years to rectify.



Fig 2 | John Lavery, Mrs Geoffrey Birkbeck, 1905, the present painting

Meanwhile, visitors to the 1909 International saw two striking Laverys – the *Mrs Edward Vulliamy* and the present work (Figs 1&2)

Both, for different reasons, caught the attention of critics. The former was seen as a bravura performance in which the figure was laid on a primed 'almost untouched' canvas in a single sitting without revision, while in the smaller, more intimate work, the personality of a striking individual shone forth - 'like a ray of sunshine in the midst of the depressing gloom'.<sup>3</sup> In an exhibition containing notable works by William Orpen, Augustus John, James Pryde and Charles Haslewood Shannon, such was Lavery's picture's command of the wall space that others nearby suffered in comparison.<sup>4</sup> Scale, in other words, was no impediment, and many preferred the smaller of Lavery's works, commending what was seen as his earlier more Whistlerian style. *The Northern Whig* concluded that *Mrs Geoffrey Birkbeck* 'with its easy naturalness will by many be considered the best portrait in the exhibition'.<sup>5</sup>

For contemporary critics, the painting's appeal resulted from its splendid capturing of an animated personality. Lavery, from his

earliest days prided himself on his ability to capture figure movement. Rather than resorting to static, conventional face-painting in the present instance, he concentrates upon conveying the instant when a lively young woman throws a glance back at the spectator. She, as one critic admitted, was spontaneous and reactive. 'Mr John Lavery', said *The Morning Post*, 'has never been happier than in his portrait of "Mrs Geoffrey Birkbeck", a work to which it is not invidious to say that the charming model must have unconsciously contributed a great deal ...'<sup>6</sup> The artist's profound sense of the motility in form is now applied to the face. A conversation continues as Mrs Birkbeck turns away. Has she returned from the street, or is she about to leave? Has she removed her glove or is she about to wear it? What has been said to provoke her smile? There was indeed, an 'easy naturalness' in the painting that most studio set-pieces lacked.

For one commentator there remained an echo of Whistler, but it was a throwaway line that was not pursued. In the recesses of the mind's image bank, Lavery would likely have stored *Arrangement in Black: La Dame au brodequin jaune – Portrait of Lady Archibald Campbell*, 1882-5, (fig 3) one of the paintings of his youth that he would have studied when in Alexander Reid's stock in his Glasgow gallery between 1892 and 1895.<sup>7</sup>



Fig 3 | James McNeill Whistler, Arrangement in Black: La Dame au brodequin jaune – Portrait of Lady Archibald Campbell, 1882-5, 218.4 x 110.5 cm, Philadelphia Museum of Art



Fig 4 | John Lavery, Mrs Geoffrey Birkbeck, 1905, the present painting. detail

Here was an appealing harmony in blacks giving the impression of a figure retreating into the darkness but looking back to invite the spectator to follow. The heel of her shoe – her *brodequin jaune* - was somehow significant, as when shown in Paris a French wag concluded, *elle entre dans la cave de Watteau* – suggesting that 'Lady Archie' was *faux*-eighteenth century and a courtesan to boot.

There was nothing of this in Mrs Birkbeck's backward glance; no tilt of the head in a lady so prominently displaying her wedding ring (figs 4&5).



Fig 5 | James McNeill Whistler, Arrangement in Black: La Dame au brodequin jaune – Portrait of Lady Archibald Campbell, 1882-5, 218.4 x 110.5 cm, Philadelphia Museum of Art, detail

When it appeared at the Salon in Paris in May 1909, Lavery's work was surrounded by those of *belle époque* contemporaries such as Jacques-Émile Blanche and Giovanni Boldini, as well as their younger vulgarian protégés such as Antonio de la Gándara and Henry Caro-Delvaille - all clamouring for attention. The latter was exhibiting his *Mme Simone* (fig 6) whose vampish looks provoked scorn and admiration in equal measures: 'one says "lady", but one might almost say "sirène"', wrote *The Westminster Gazette* correspondent.

In this clashing *mélange* it was a relief to turn to Lavery. The same writer, latched on to his aesthetic discretion, noting that his lady 'looking over her shoulder and smiling at the visitors ... will help [the artist's] reputation as a portrait painter of no mean value'.<sup>8</sup>

By 1909 he needed no help. He could instantly respond to the magnetism of personality and with a captivating smile and the glint of a ring, could distance himself from both Whistler and from his flashy younger rivals.



Fig 6 | Henry Caro-Delvaille, Mme Simone, 1908, 140 x 189 cm, Museum of Modern and Contemporary Art, Strasbourg

Kenneth McConkey

1 Dora Ethel Wilson (1873-1925) was the daughter of James Christopher Wilson of 23 Wilton Crescent, Belgravia. Birkbeck (1875-1954) of Stoke Holy Cross, near Norwich, a Liberal Party supporter, was President of the Gladstone Club and the Catholic League, and at the time of his marriage, a member of the Norwich Woodpecker Art Club, in whose exhibitions he regularly exhibited. He also showed regularly in London with the Royal Society of British Artists. Described locally as a 'bold and skilful craftsman', (Norwich News, 28 October 1905, p. 13) he exhibited paintings from his travels in France and Italy. In 1906 he wrote and illustrated Old Norfolk Houses. Local press reports also confirm that following their marriage Dora Birkbeck was instantly accepted in Norwich society. Five years after her death, her husband remarried Maud Gundreda Barret, sister of the Earl of Cavan.

2 The Birkbecks' daughter, Theodora Clare, was born on 11 June 1905.

3 'The New Gallery, International Society of Sculptors, Painters and Gravers', *The Morning Post*, 9 January 1909, p. 3.

4 'Rodin at the New Gallery ...', *Daily Express*, 9 January 1909, p. 5.

5 'Our London Letter', *The Northern Whig*, 9 January 1909, p. 7.

6 As note 3.

7 See Arrangement in Black: La Dame au brodequin jaune – Portrait of Lady Archibald Campbell, at <https://whistlerpaintings.gla.ac.uk/catalogue/display...>

8 Claire de Pratz, 'Pictures in Paris; The Two Salons', *Westminster Gazette*, 10 May 1909, p. 2.





148

**148**  
**WALTER GREAVES (BRITISH 1846-1930)**  
*PORTRAIT OF JAMES ABBOTT MACNEIL WHISTLER*  
Pencil  
Signed (lower right)  
15.5 x 11.5cm (6 x 4½ in.)

**Provenance:**  
Manor Gallery, Royston, Hertfordshire

**£1,500-2,500**



149

**149**  
**FRED HALL**  
**(BRITISH 1860-1948)**  
*HEAD STUDY OF A GIRL*  
Oil on canvas  
35 x 24cm (13¾ x 9¼ in.)

**£400-600**

**150 λ**  
**PIETRO ANNIGONI**  
**(ITALIAN 1910-1988)**  
*QUIET REFLECTION*  
Red Chalk  
Signed (lower right)  
38 x 28cm (14¾ x 11 in.)

**£400-600**



150



151

**151 λ**  
**AUSTIN OSMAN SPARE (BRITISH 1888-1956)**  
*SELF-PORTRAIT*  
Pastel  
Signed with initials and dated 38 (lower right)  
47.5 x 37cm (18½ x 14½ in.)

**£4,000-6,000**





**152**  
**HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)**  
*STANDING MAN*  
Pencil on tracing paper  
Inscribed with initials *H.G.B.* and annotated *E.68* (verso)  
19 x 9.5cm (7¼ x 3½ in.)

**Provenance:**  
Private Collection, Wiltshire (acquired circa 1970s)

£400-600

**153 λ**  
**SIR WILLIAM RUSSELL FLINT (BRITISH 1880-1969)**  
*SUSANNA*  
Red chalk  
Signed and titled (lower right)  
26.5 x 38.5cm (10¼ x 15 in.)

£3,000-5,000



153



154

**154**  
**SIR WILLIAM ORPEN (BRITISH 1878-1931)**  
*STUDY FOR THE HOLY WELL: A NUDE COUPLE AND A KNEELING MAN*  
Pencil and black chalk, partially squared for transfer  
Signed (lower left), further signed, dated *December 1930* and dedicated *To George Roller/with many thanks* (lower right)  
64.5 x 42.5cm (25¼ x 16½ in.)  
Unframed

**Provenance:**  
A gift from the artist to George Roller, December 1930  
Purportedly given by him to the jockey Joseph ('Joe') Childs, Portsmouth and by descent  
Sale, Toovey's, Sussex, 6 September 2017, lot 19

**Exhibited:**  
London, Piano Nobile, *Augustus John & The First Crisis of Brilliance*, 2024, no.36 (illustrated in the exhibition catalogue by David Boyd Haycock, pp. 92-92)

£4,000-6,000

**155**  
**SIR WILLIAM ORPEN (BRITISH 1878-1931)**  
*PORTRAIT OF MISS J.M. HONE, HOWTH, DUBLIN*  
Pencil and watercolour  
Signed (lower right)  
34.5 x 31.5cm (13½ x 12¼ in.)

**Exhibited:**  
London, The Fine Arts Society, *The Early Years of the New English Art Club*, February 1968, no. 85

£2,000-3,000



155



156

GLYN PHILPOT (BRITISH 1884-1937)

*MAN IN BLACK*

Oil on canvas

66.5 x 56cm (26 x 22 in.)

**Provenance:**

A gift from the artist to Leighton House Museum, Royal Borough of Kensington and Chelsea in 1926

**Exhibited:**

London, The Baillie Gallery, Glyn Philpot, 30 April - 21 May 1910, no. 24

Glyn Warren Philpot was born in 1884 and began his formal art education at the Lambeth School of Art at the age of 15. A turning point in his early artistic development came during his travels in Spain, where he encountered the work of Francisco Goya. Goya's powerful use of chiaroscuro and emotional intensity left a lasting impact on Philpot's evolving style.

Upon returning to Britain, Philpot embarked on an ambitious series of paintings inspired by his experiences in Spain including *Manuelito (the circus boy)*, which he exhibited at the Modern Society of Portrait Painters in 1910. The piece caused a sensation, catapulting the 26-year-old artist into the spotlight as a sought-after society portraitist. Over the next two decades, Philpot received prestigious commissions, painting notable figures such as Siegfried Sassoon.

It was around this same period that Philpot painted *Man in Black*. Though he was gaining recognition as a fashionable portraitist, his focus on male sitters remained a consistent theme throughout his career. Over the next twenty years, he created numerous three-quarter length male portraits, characterised by plain backgrounds and the sitters' neutral or dark attire, and include some of Philpot's best-known portraits, such as his depiction of Oswald Mosley. What sets *Man in Black* apart is that the sitter remains unidentified—deliberately so, as Philpot himself titled the painting *Man in Black* in a letter accompanying his donation of the work to the Museum. He later reused the title for his 1913 portrait of his patron Robert Allerton, now held at the Tate. Both paintings feature a striking contrast between the luminous rendering of the sitter's face and the stark, subdued background.

After serving in World War I, Philpot settled in an apartment on Lansdowne Road in Kensington, where he lived with his protégé and partner, Vivian Forbes. In 1926 the artist donated *Man in Black* to Leighton House Museum.

In 1948, Miss Daisy Philpot, the artist's sister, informed the museum that she believed the sitter might have been a man named Leslie, in response to a request from the Barber Institute of Arts to borrow Philpot's portrait of "Leslie." This may suggest a connection to Philpot's close circle of male models, which included Leslie 'Anzy' Wylde—an ex-army officer supported by arts patron Frank Schuster. Through Schuster, Wylde became acquainted with key cultural figures such as Siegfried Sassoon, Edward Elgar, Robert Nichols, and Philpot himself.

£20,000-30,000



156





157  
**SIR WILLIAM ORPEN (BRITISH 1878-1931)**  
*PREPARING THE BULLOCK*  
 Watercolour, pencil, ink and gouache  
 29 x 39cm (11¼ x 15¼ in.)  
  
**Provenance:**  
 Sale, Christie's, London, 20 September 1990, lot 11  
  
 £700-1,000



158  
**ENZO PLAZZOTTA (ITALIAN 1921-1981)**  
*MAGGIE*  
 Bronze  
 With artist's stamp and numbered 2/9 (to the foot)  
 19 x 50cm (7¼ x 19½ in.)  
  
**Provenance:**  
 The Estate of a deceased Gentleman  
  
 £500-800



159  
**SIR WILLIAM ORPEN (BRITISH 1878-1931)**  
*PORTRAIT OF GRACE ORPEN (NÉE KNEWSTUB)*  
 Coloured chalk  
 16.5 x 13cm (6¼ x 5 in.)  
  
**Provenance:**  
 Private Collection, John Postle Heseltine, London (Lugt 1508), his collector's mark verso  
 His sale, Sotheby's, London, 27-29 May 1935, part lot 344  
 R. E. A. Wilson (Savile Gallery), London  
 Possibly Wyndham T. Vint, Bradford, Yorkshire  
 Private Collection, UK, and thence by descent  
  
**Exhibited:**  
 Possibly London, Carfax & Co., Paintings and Drawings by William Orpen, November 1901, no.7 ('Two Portraits', priced at £6)  
 Possibly Brighton, Public Art Galleries, Watercolours and Drawings by Modern Artists, May-June 1937  
 Possibly Kingston upon Hull, Ferens Art Gallery, Modern Paintings and Drawings, April-May 1956  
  
**Literature:**  
 Possibly Bruce Arnold, *Orpen: Mirror to an Age*, London, 1981, p.102

Grace Knewstub (1877-1948) was the younger sister of Alice Knewstub, the wife of painter William Rothenstein. She first met William Orpen in the summer of 1899, when she, Orpen, Augustus John and Charles Conder joined the newly married Rothensteins on holiday in Normandy. Both Orpen and John fell in love with Grace, and she maintained a correspondence with the former throughout the winter of 1899-1900. She first posed for Orpen in 1900, and the two were married in August 1901.  
  
 £3,000-5,000





160

**160**  
**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

£2,000-3,000



161

**161 λ**  
**SIR WILLIAM RUSSELL FLINT**  
**(BRITISH 1880-1969)**  
*A PEACEFUL AUTUMN AFTERNOON,*  
*LOCH NAM UAMH, SCOTLAND*  
 Watercolour  
 Signed (lower left); further signed and titled  
 (to label verso)  
 22.5 x 30cm (8¾ x 11¾ in.)

**Provenance:**  
 Fine Art Society, London  
 Sale, John Moran, Monrovia, US,  
 13 January 2019, lot 2150

**Exhibited:**  
 London, Fine Art Society, September 1965

£800-1,200



162

**162**  
**WILFRID GABRIEL DE GLEHN**  
**(BRITISH 1870-1951)**  
*VENICE*  
 Oil on canvas  
 31.5 x 40.5cm (12¼ x 15¾ in.)

**Provenance:**  
 Walker Galleries, Harrogate  
 Sale, Chiswick Auctions, London, *British &*  
*European Fine Art*, 17 March 2020, lot 274

£3,000-5,000



163

**163 λ**  
**SIR FRANK BRANGWYN**  
**(BRITISH 1867-1956)**  
*FUNCHAL, MADEIRA*  
 Oil on panel  
 Signed, titled and dated 91 (lower right)  
 31 x 43cm (12 x 16¾ in.)

**Provenance:**  
 Sale, Christie's, London, 28 November 1996,  
 lot 29

£3,000-5,000





**164**  
**WILLIAM MALHERBE (FRENCH 1884-1951)**  
*STANDING NUDE*  
 Oil on canvas  
 With later inscription to stretcher (verso)  
 102 x 76.5cm (40 x 30 in.)

£1,500-2,000



**165**  
**WILLIAM MALHERBE (FRENCH 1884-1951)**  
*SEATED NUDE WITH APPLE*  
 Oil on canvas  
 Signed (lower left)  
 80 x 102cm (31¼ x 40 in.)

£1,500-2,000

**166 λ**  
**MARCEL DYF (FRENCH 1899-1985)**  
*COQUELICOTS AU POT GRIS*  
 Oil on canvas  
 Signed (lower right)  
 73.5 x 60.5cm (28¾ x 23¾ in.)

**Provenance:**  
 Frost & Reed, London, no. 30260  
 W. Russell Button Gallery, Chicago  
 Sale, Bonhams, Knightsbridge, 31 March 2015,  
 lot 268  
 Acquired from the above by the present  
 owner

The work is registered in the Marcel Dyf  
 Archive under N° ID 5017. The authenticity  
 of this work has kindly been confirmed by  
 Madame Claudine Dyf.

£5,000-7,000



166

**167 λ**  
**JOSE ROYO (SPANISH B. 1941)**  
*TEA IN THE GARDEN*  
 Oil on canvas  
 Signed (lower right)  
 61.5 x 76cm (24 x 29¾ in.)

£1,500-2,500



167



168

EDOUARD VUILLARD (FRENCH 1868-1940)

*EN BRETAGNE, SAINT-JACUT*

Distemper on card laid down on canvas

Stamped with signature (Lugt 2497a) (lower right)

40.5 x 49.5cm (15¾ x 19¼ in.)

Painted in 1909.

**Provenance:**

Estate of the artist

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (by 1963)

Sam Salz, Inc., New York

Private Collection, Arnold Weill, New York (by 1980)

Private Collection, Lionel Prejger, Paris (by 1989)

Sale, Hôtel Drouot, Paris, 30 June 1997, lot 22

Sale, Sotheby's, London, 25 October 2000, lot 147

Browse & Darby, London

Private Collection, Wiltshire (acquired from the above)

**Exhibited:**

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings and Drawings*, November-December 1963, no. 20 (illustrated in the exhibition catalogue)

Bath, The Holburne Museum, *Edouard Vuillard: The Poetry of the Everyday*, May-September 2019, no. 33 (illustrated in the exhibition catalogue)

**Literature:**

Antoine Salomon and Guy Cogeval, *Vuillard, Le Regard innombrable, Catalogue critique des peintures et pastels*, Vol. II, Paris, 2003, p. 976, no. VIII-327 (illustrated in colour)

£30,000-50,000



168





169

**169 λ**  
**JEAN DUFY (FRENCH 1888-1964)**  
*LE BASSIN DE TOULON*  
Pencil and ballpoint pen on paper  
Stamped with signature (lower right)  
39 x 56cm (15¼ x 22 in.)

**Provenance:**  
Private Collection, Herman Goldsmith, New York  
Private Collection, New York  
Sale, Stair Galleries, New York, 28 April 2018, lot 386

**£1,000-1,500**



170

**170**  
**FRENCH SCHOOL (20TH CENTURY)**  
*RIVER LANDSCAPE*  
Oil on canvas  
33 x 46cm (12 x 18 in.)

**£700-1,000**



171

**171 λ**  
**JEAN DUFY (FRENCH 1888-1964)**  
*DANS LE PARC*  
Ink  
Stamped with signature (lower right)  
26.5 x 37cm (10¼ x 14½ in.)

**Provenance:**  
Sale, Massol, Paris, 27 October 2009, lot 95  
Sale, Millon, Paris, *Des Petites œuvres de Grands Maîtres - Tableaux Modernes et Contemporains*,  
2 December 2017, lot 187

**£300-500**



172

**172**  
**RAOUL DUFY (FRENCH 1877-1953)**  
*LE PORTAIL EN PROVENCE*  
Gouache  
Signed (lower centre)  
49 x 64.5cm (19¼ x 25¼ in.)

**Provenance:**  
Sale, Palais Galliera, Paris, 26 March 1966, lot 50  
Galerie Claude van de Veene, Cannes  
Private Collection, London (acquired from the above in 1966)  
Thence descent to the late owner

**Literature:**  
Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*,  
Editions Louis Carré & Cie, 1981, p. 88, cat no. 244 (illustrated)

**£10,000-15,000**





173

GUSTAVE LOISEAU (FRENCH 1865-1935)

*LE PONT SUSPENDU D'ELBEUF, SOLEIL*

Oil on canvas

Signed and dated 1911 (lower left)

60.5 x 81.5cm (23¾ x 32 in.)

**Provenance:**

Thomas Agnew & Sons, Ltd., London

Private Collection, UK (probably acquired from the above and thence by descent to the present owner)

This work will be included in the forthcoming *Gustave Loiseau Catalogue Raisonné* currently being prepared by Didier Imbert.

£100,000-150,000



173



## GUSTAVE LOISEAU | HISTORIOGRAPHER OF THE SEINE

Loiseau was born and brought up in Paris in 1865, where his parents owned a butchers shop. Gustave was initially apprenticed to a decorator until an inheritance from his grandmother allowed him to devote himself to his art. Although he received some formal training from the artist Jean-Louis Forain, Loiseau was frustrated by the more academic aspects of his teaching and was drawn instead to the freer practice of *plein air* painting—working directly from nature and capturing the landscape before him with immediacy and fidelity. His style owes much to the first generation of Impressionist painters, notably Claude Monet, Camille Pissarro and Alfred Sisley. In 1890, Loiseau joined the renowned artist's colony at Pont-Aven in Brittany where he was befriended by Henry Moret and Maxime Maufra, themselves both proteges of Paul Gauguin. Loiseau learnt much from Gauguin and whilst he remained somewhat on the periphery of the group, their influence undoubtedly emboldened the young artist to embrace a stronger, bolder colour palette. It was during his time in Pont-Aven that Loiseau experimented with pointillism. While he ultimately forged his own path, the experience informed the development of his mature style, particularly the short, feathery brushstrokes that would become a hallmark of his work.



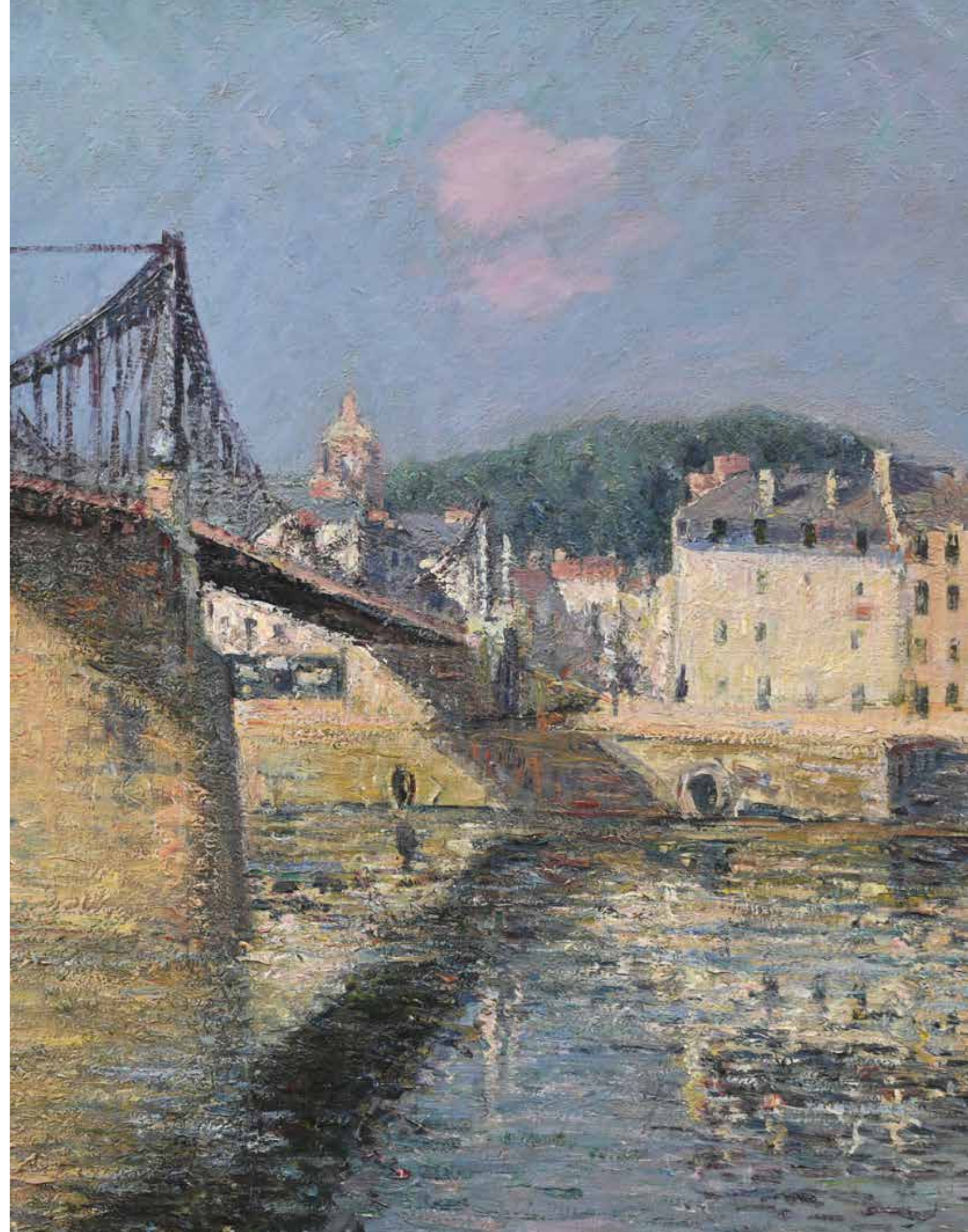
Fig. 1 Pont Suspendu et ville, 1907, postcard

The small provincial town of Elbeuf lies on the banks of the river Seine just south of Rouen. Loiseau was captivated by the river and spent many years painting the Seine and its tributaries throughout Normandy. Such was his passion for the subject that he earned the accolade “historiographer of the Seine”. He returned to Elbeuf and its spectacular bridge on a number of occasions, faithfully recording it from the early morning to dusk. This repetition of a favoured subject at different points of the day and year is typical of Loiseau’s work. The process was deeply indebted to Claude Monet and allowed him to explore how the different light levels and seasons affected the view before him. The present work, executed in 1911, shows the bridge in full sunlight at the height of the day. The buildings on the far bank are bathed in a warm, rich light with the reflections on the water comprising many multi-coloured brushstrokes so synonymous with the Post-Impressionist style. The view of a bridge traversing a river with buildings in the hinterland clearly appealed to Loiseau and it was a construct that he painted on other occasions, for example, *The Iron Bridge, St. Ouen* (Fig. 2) dating from 1908, in which the rail bridge cuts through the composition to the town on the far bank.

*Le Pont d'Elbeuf, le soleil* reflects Gustave Loiseau’s ability to infuse a sense of vitality and atmosphere into his landscapes. The quick, fluid brushstrokes help convey a sense of movement in the water beneath the bridge and his characteristic use of light, colour, and a masterful understanding of nature’s movements capture the beauty of a moment. It is a perfect testament to the Impressionist spirit of exploring the world through the lens of light and colour.



Fig. 2 Gustave Loiseau, *The Iron Bridge, St. Ouen*, 1908  
© The Fitzwilliam Museum, Cambridge







174

**174**  
**MAXIMILIEN LUCE (FRENCH 1858-1941)**  
*ROUEN - LE PONT CORNEILLE*  
Oil on board  
Signed (lower right)  
34.5 x 51cm (13½ x 20 in.)

**Provenance:**  
Sale, Christie's, London, 6-10 December 1968, lot 185  
(erroneously titled *Le Vert Galant*)  
Private Collection (acquired circa 1970s)  
Private Collection, UK (by descent from the above)

**Literature:**  
Denise Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint, Vol. II*, Paris, 1986, p. 138, no. 552

£5,000-7,000



175

**175**  
**LÉON GIRAN-MAX (FRENCH 1867-1927)**  
*POMMIERS EN FLEURS*  
Oil on canvas  
Signed (lower left)  
50 x 65cm (19½ x 25½ in.)

**Provenance:**  
Private Collection (acquired circa 1960/70s)  
Private Collection, UK (by descent from the above)

£1,000-1,500

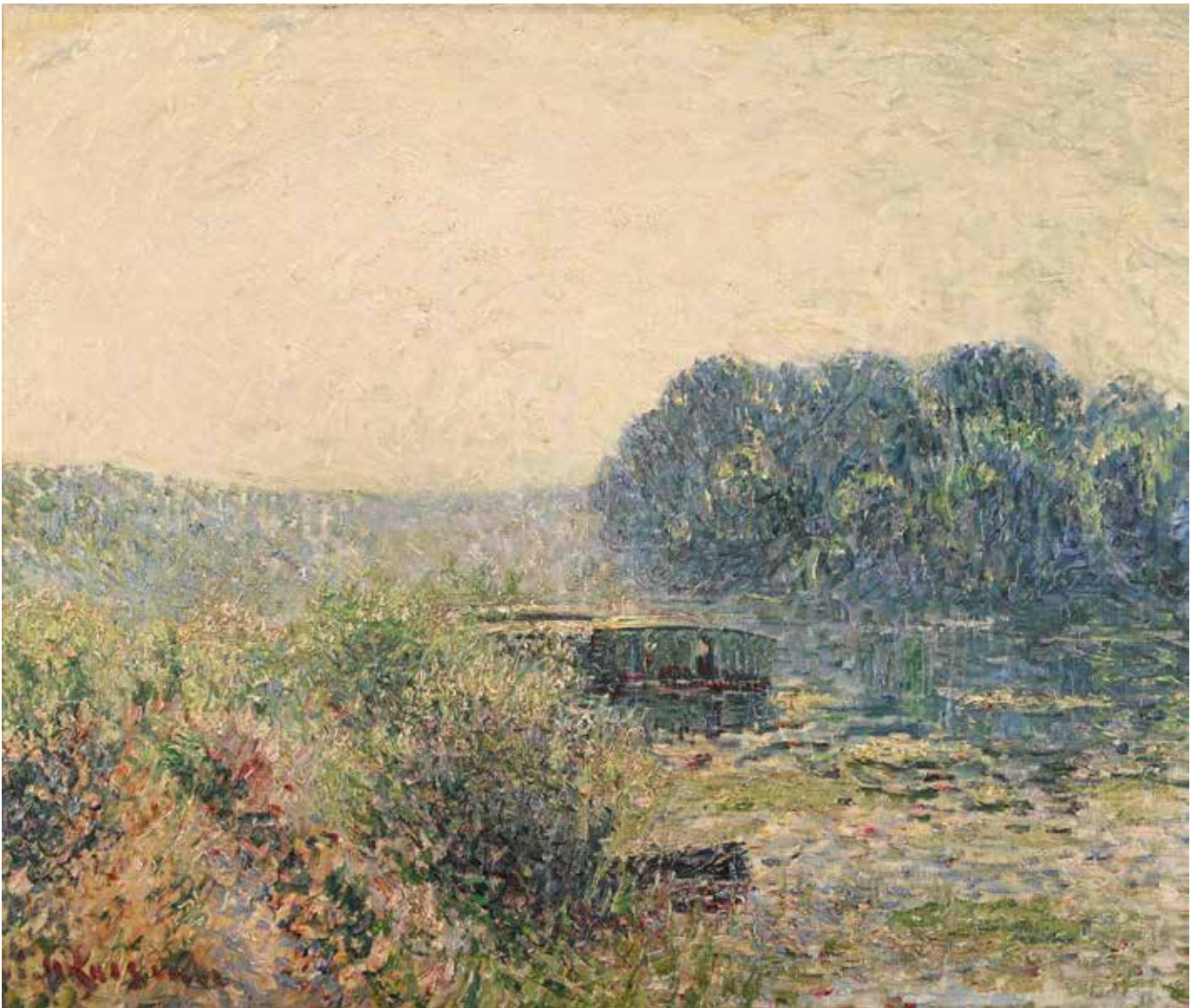


176

**176**  
**PAUL VOGLER (FRENCH 1852-1904)**  
*PENICHES SUR LA RIVIERE*  
Oil on canvas  
Signed (lower left)  
73 x 93.5cm (28½ x 36¾ in.)

**Provenance:**  
Private Collection (acquired circa 1960/70s)  
Private Collection, UK (by descent from the above)

£800-1,200



177

**177**  
**GUSTAVE LOISEAU (FRENCH 1865-1935)**  
*AU BORD DE LA RIVIERE*  
Oil on canvas  
Signed (lower left)  
50 x 61cm (19½ x 24 in.)

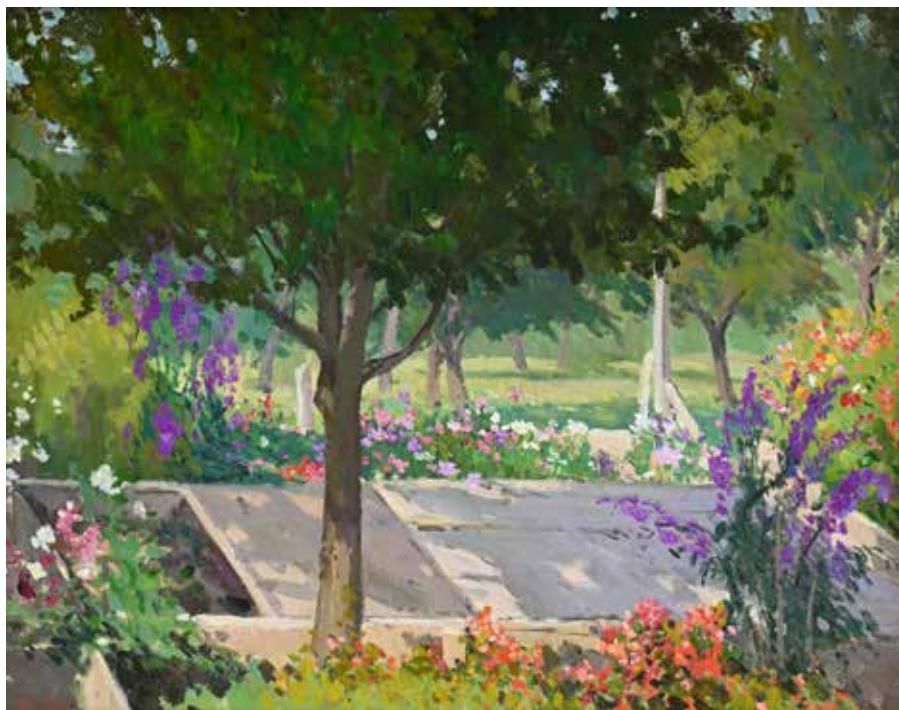
Painted circa 1905.

**Provenance:**  
Private Collection (acquired circa 1960/70s)  
Private Collection, UK (by descent from the above)

This work will be included in the forthcoming *Gustave Loiseau Catalogue Raisonné* currently being prepared by Didier Imbert.

£25,000-35,000





178

**178**  
**HANS ITEN (SWISS 1874-1930)**  
*RIGHT OF GARDEN, LANDSCAPE*  
 Oil on canvas  
 Signed (lower left)  
 53 x 67cm (20¾ x 26¼ in.)

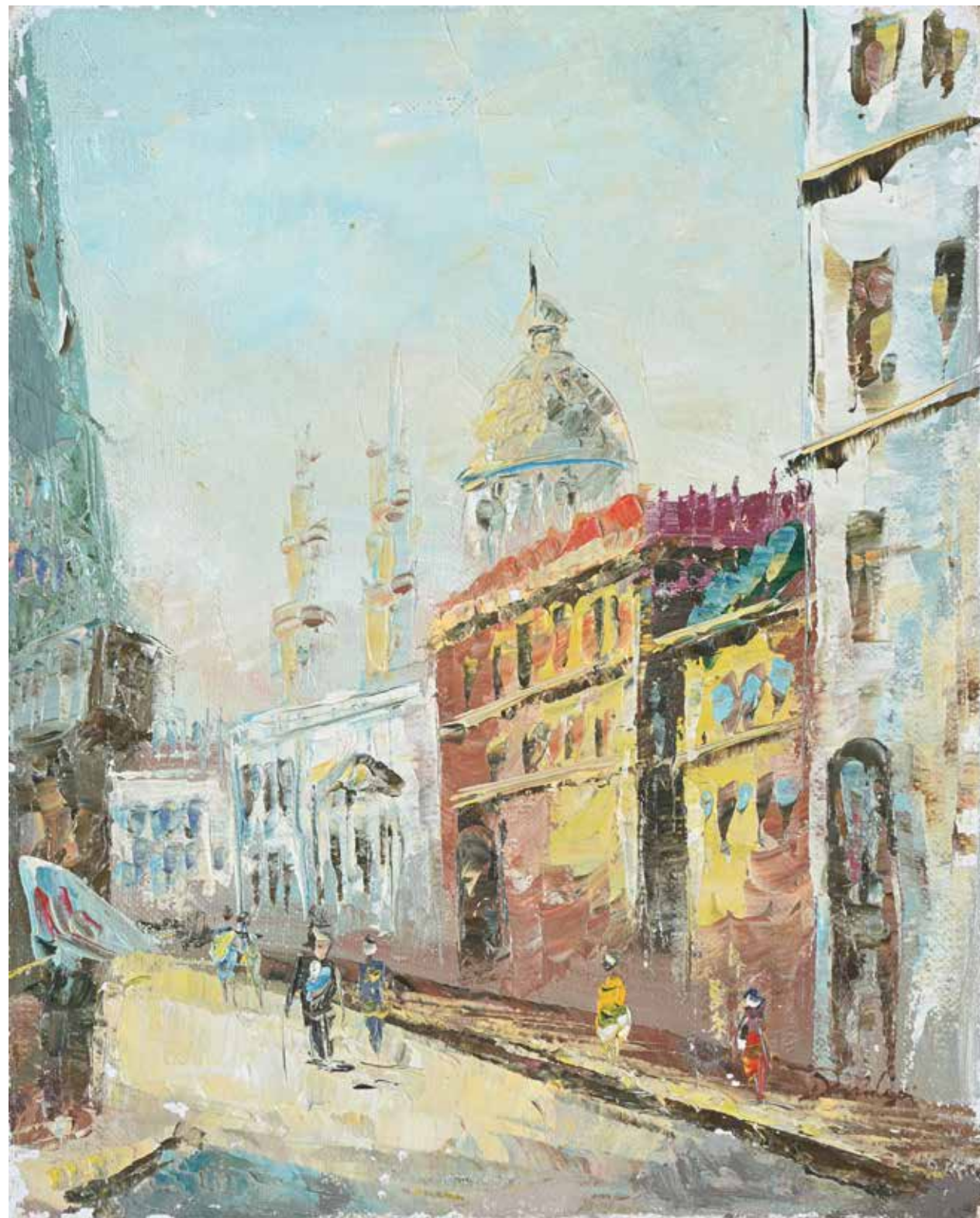
£800-1,200



179

**179**  
**OMAR ONSI (LEBANESE 1901-1969)**  
*LANDSCAPE*  
 Oil on board  
 Signed and dated 48 (lower right)  
 47 x 56.5cm (18½ x 22 in.)

£3,000-5,000



180

**180 λ**  
**BESSIE ELLEN DAVIDSON (AUSTRALIAN 1879-1965)**  
*FIGURES IN A STREET, MOROCCO*  
 Oil on canvas-board  
 Signed (lower right)  
 25 x 20cm (9¾ x 7¾ in.)

£4,000-6,000





181

**181 λ**  
**HENRI HAYDEN (FRENCH/POLISH 1883-1970)**  
*LES GOUTEAUX*  
 Oil on canvas  
 Signed and dated 64 (lower right)  
 50 x 65cm (19½ x 25½ in.)

**Provenance:**  
 Sale, Christie's, South Kensington, 4 April 2007, lot 575

£2,000-3,000



182

**182 λ**  
**CLAUDE VENARD (FRENCH 1913-1999)**  
*NATURE MORTE AVEC VASE ET POMME*  
 Oil on canvas  
 Signed (lower left)  
 33 x 41cm (12 x 16 in.)

**Provenance:**  
 Sale, Desa Unicum, Warsaw, 12 November 2019, lot 74  
 Acquired from the above by the present owner

The authenticity of this work has been confirmed by Alain Verçel.

£2,000-3,000



183

**183 λ**  
**CAZIEL (POLISH 1906-1988)**  
*PORTRAIT OF A GENTLEMAN*  
 Watercolour  
 29 x 22cm (11¼ x 8½ in.)

**Provenance:**  
 Whitford Fine Art, London

**Exhibited:**  
 London, Whitford Fine Art, May 1995, no. 8

£200-300



184

**184 λ**  
**DORIS ZINKEISEN (BRITISH 1897-1991)**  
*PORTRAIT OF AN ELEGANT LADY, WEARING BLACK GLOVES*  
 Oil on canvas  
 Signed (lower right)  
 51 x 41cm (20 x 16 in.)  
 Unframed

£2,000-3,000





185

**185**  
**PAUL CÉSAR HELLEU (FRENCH 1859-1927)**  
*PORTAIT DE FEMME*  
 Pencil and coloured crayons on paper  
 Signed and inscribed a *Alice* (lower right)  
 38 x 26.5cm (14¾ x 10¼ in.)

We are grateful to Les Amis de Paul-César Helleu for confirming the authenticity of this work which will be included in the *Catalogue raisonné digital de l'œuvre de Paul-César Helleu* under the reference APCH DE1-4082.

£1,000-1,500



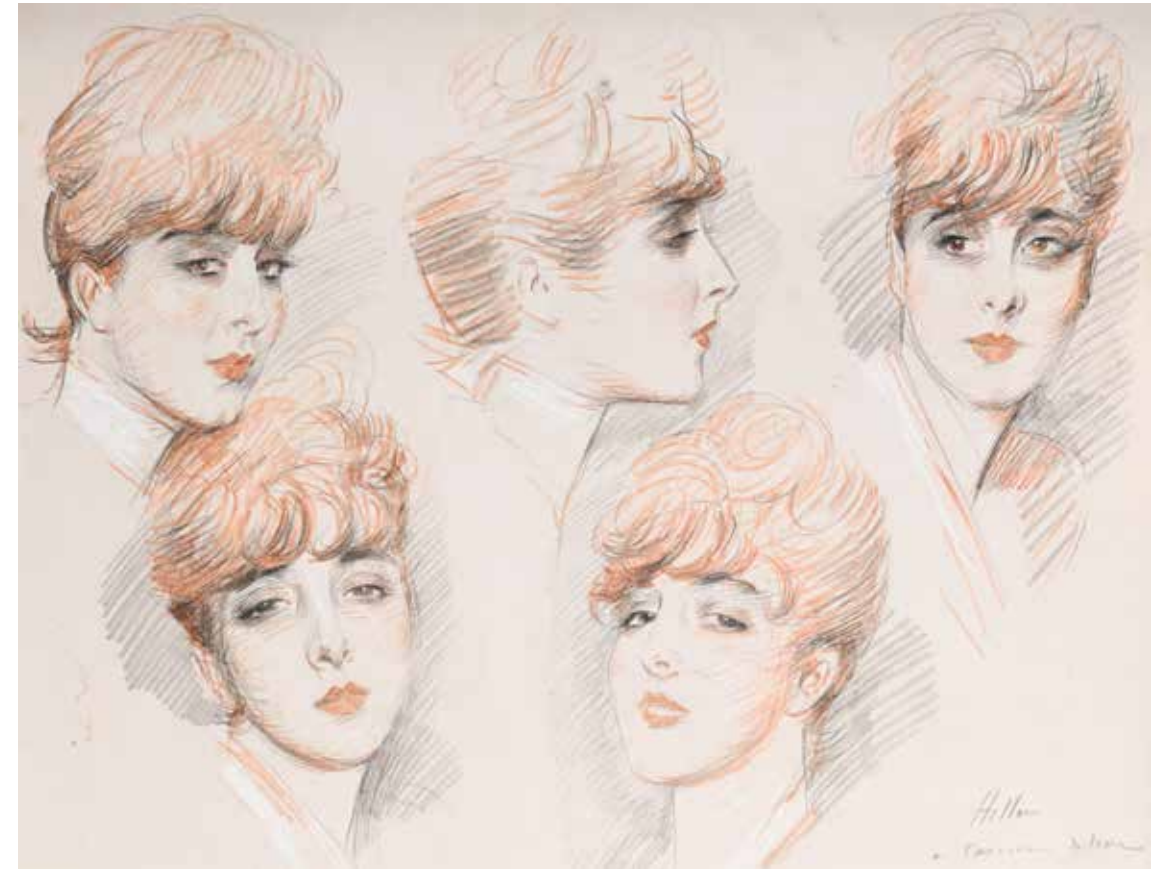
186

**186**  
**PAUL CÉSAR HELLEU (FRENCH 1859-1927)**  
*ÉLÉGANTE AU CHAPEAU*  
 Pencil and coloured chalks on paper  
 Signed (lower left)  
 70.5 x 38cm (27¾ x 14¾ in.)

**Provenance:**  
 Sale, Loudmer, Paris, 19 November 1989, lot 5  
 Sale, Magnin Wedry, Paris, 15 December 2015, lot 28

We are grateful to Les Amis de Paul-César Helleu for confirming the authenticity of this work which will be included in the *Catalogue raisonné digital de l'œuvre de Paul-César Helleu* under the reference APCH DE1-3200.

£1,500-2,500



187

**187**  
**PAUL CÉSAR HELLEU (FRENCH 1859-1927)**  
*ÉTUDE DE CINQ TÊTES*  
 Pencil and coloured crayons on paper  
 Signed and indistinctly dedicated a *Carmen de Nere(?)* (lower right)  
 48 x 64cm (18¾ x 25 in.)

**Provenance:**  
 Private Collection, Nevill Keating  
 Private Collection, Ros Palmer, Australia  
 Private Collection, United Kingdom  
 Sale, Hermitage Fine Art, Monte Carlo, 5 July 2019, lot 16

We are grateful to Les Amis de Paul-César Helleu for confirming the authenticity of this work which will be included in the *Catalogue raisonné digital de l'œuvre de Paul-César Helleu* under the reference APCH DE1-6120.

£2,000-3,000



188

**188 λ**  
**GEORGES BOTTINI (FRENCH 1874-1907)**  
*LA FEMME ASSISE; LA PROMENADE*  
 Ink and watercolour, a pair  
 One signed (upper left), the other with monogram (lower right)  
 Each 21 x 15.5cm (8¼ x 6 in.) (2)

**Provenance:**  
 The Reid Gallery, London

£400-600



189

MAN RAY (AMERICAN 1890-1976)

NUDE PLAYING MUSICAL INSTRUMENT [STUDY FOR "TAPESTRY PAINTING"]

Watercolour and gouache

Signed and dated 13 (lower left)

24.8 x 10.5cm (9¾ x 4 in.)

**Provenance:**

Elisabeth Campbell Clarke, Washington D.C. (acquired from the artist in the 1950s)

Thence by descent to Sir Charles Mansfield Tobias Clarke, London (son of the above) (until 2019)

Private collection, by descent to the present owner

*Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work under reference 00515-D-2025 and that it will be included in the Catalogue of Works on Paper of Man Ray, currently in preparation.*

£8,000-12,000







Fig. 1

The present work is a study for a large-scale tapestry painting produced by Man Ray in 1913. The work was recently authenticated by the Man Ray Expertise Committee after being filed away in the family archive and stored in the attic. This work explores Cubist ideas and the two-dimensional representation of the nude human figure-motifs that would continue to define Man Ray's artistic output for years to come. Created as part of a series produced between 1913 and 1919, the study was eventually developed into a large oil on linen tapestry painting. In his autobiography, Man Ray reflects on this body of work:

*"My large painting progressed with these thoughts as a background. Composed of elementary human forms in alternating blue and red, and gray horses also simplified, as must have been the Trojan horse, I kept in mind the idea of the fresco." Man Ray, Self Portrait, 1963 (Penguin Classics, 2012) p. 49*

The present work was likely gifted to Elisabeth Campbell Clarke during one of her regular visits to Paris in the 1950s, accompanied by her son, Sir Charles Mansfield Tobias Clarke. A teenager at the time, "Toby" had a keen interest in photography and would visit Man Ray in his studio to learn from the artist-collaborating with him to produce photographs. Among the contents of the family archive is a signed and dedicated copy of *Photographs by Man Ray 1920-1934 Paris*, inscribed: "For Toby, my probable successor, Man Ray." (fig. 1)

Elisabeth Campbell Clarke married Sir Humphrey Clarke, Baronet, in 1938 (her previous marriage was to Colin Leiter Campbell). The couple lived at Lotusland in Montecito, Santa Barbara, California, until the estate was sold in 1941. They then moved to Washington, D.C., during World War II, where Sir Humphrey worked at the British Embassy (1941-1944) and later at the Foreign Office (1944-1946).

The study, created in 1913, was a precursor to a finished work executed in oil on linen, measuring 4 by 6 feet. While the final painting's whereabouts remain unknown, a photograph of the completed piece survives in the artist's archive, alongside an image of Man Ray standing in front of the artwork, smoking a pipe.

The 1913 *Armory Show* in New York marked a pivotal moment for Man Ray. There, he encountered the radical works of European modernists like Marcel Duchamp and Francis Picabia, who were boldly experimenting with materials and techniques. This exposure profoundly influenced his artistic direction.

That same year, Ray moved out of his family home in New Jersey to a four-bedroom house atop the Palisades, which he rented with fellow artist Samuel Halpert. The spacious home allowed them to work on larger, more ambitious canvases and soon evolved into a vibrant artist's colony known as Ridgefield. It attracted an array of creatives, including poet Alfred Kreymborg, who famously arrived "with a mandolin hung on his back." Kreymborg, a writer, musician, and chess player, was one of many who contributed to the intellectual and creative energy of the house.



© Man Ray Trust

Inspired by this community, his wife Donna—who served as both muse and model—and the groundbreaking European art he had encountered at the *Armory Show*, Man Ray recalled the winter of 1913-1914 in Ridgefield:

*"The winter of 1913-1914 passed uneventfully as far as outside appearances were concerned; inside our little house there was great activity. I started a series of larger canvases, compositions of slightly Cubistic figures, yet very colourful, in contrast to the almost monochromatic Cubistic paintings I had seen at the international show in the Armory." Man Ray, Self Portrait, 1963 (Penguin Classics, 2012) p. 45*

In 1915, Charles Daniel established the Daniel Gallery in New York and gave Man Ray his first solo exhibition. Reflecting on the lead-up to this milestone, Ray wrote:

*"I had redoubled my efforts and by July had produced a dozen presentable works. These were fair-sized canvases, but I started a larger one, three by six feet, on a specially prepared canvas to make it look like a fresco painting, which was first to fill a space in our living room." Man Ray, Self Portrait, 1963 (Penguin Classics, 2012) p. 49*

It is quite possible that the present work was a design for this one-man exhibition in New York signifying an important moment in Man Ray's early career as an artist.





190

**190**  
ABRAHAM WALKOWITZ (RUSSIAN/AMERICAN 1878-1965)  
*ISADORA DUNCAN*  
Ink and pencil  
Signed and dated 1909  
(lower right)  
24.2 x 19cm (9½ x 7¼ in.)

**Provenance:**  
Private Collection, Elisabeth Campbell Clarke, Washington D.C.  
Thence by descent to her son Sir Charles Mansfield Tobias Clarke,  
London (until 2019) and then by descent to the present owner

£100-150



190

**191 λ**  
CAZIEL (POLISH 1906-1988)  
*ABSTRACT NUDE*  
Charcoal and wash  
Signed, dated and inscribed *11.50.Caziel/11* (upper right)  
48 x 31cm (18¾ x 12 in.)

**Provenance:**  
Whitford Fine Art, London

£600-800



192

**192**  
ABRAHAM WALKOWITZ (RUSSIAN/AMERICAN 1878-1965)  
*ISADORA DUNCAN*  
Watercolour and ink  
Signed (lower right)  
30 x 22cm (11¾ x 8½ in.)

**Provenance:**  
ACA American Heritage Gallery, New York  
Private Collection, Elisabeth Campbell Clarke, Washington D.C.  
Thence by descent to her son Sir Charles Mansfield Tobias Clarke,  
London (until 2019) and then by descent to the present owner

£300-500



193

**193 λ**  
LOUIS MARIE JULLIEN (FRENCH 1904-1982)  
*FIGURES AND HORSES*  
Watercolour  
Signed and dated 1922 (lower left)  
63 x 48cm (24¾ x 18¾ in.)

**Provenance:**  
Private Collection, Elisabeth Campbell Clarke, Washington D.C.  
Thence by descent to her son Sir Charles Mansfield Tobias Clarke,  
London (until 2019) and then by descent to the present owner

£300-500





194

194 λ  
CAZIEL (POLISH 1906-1988)  
ABSTRACT NUDE  
Ink  
625 x 47cm (246 x 18½ in.)

£1,000-1,500



195

195 λ  
JEAN SOUVERBIE (FRENCH 1891-1981)  
MOTHER AND CHILD  
Oil on canvas  
Signed and dated 59 (lower right)  
41 x 33cm (16 x 12 in.)

Provenance:  
Angle du Faubourg, Paris  
Whitford Fine Art, London

£6,000-8,000



SIR EDUARDO PAOLOZZI | LOTS 196-204

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]



196 λ

SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
PALACE AND HAREM, ALEXANDRA  
Collage  
Signed (lower left)  
27 x 34cm (10½ x 13¼ in.)  
Unframed

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.97 (illus).

£3,000-5,000

197 λ

SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
CASTEL LAGOPESOLE  
Collage  
Signed (lower right)  
19.5 x 27.5cm (7½ x 10¾ in.)  
Unframed

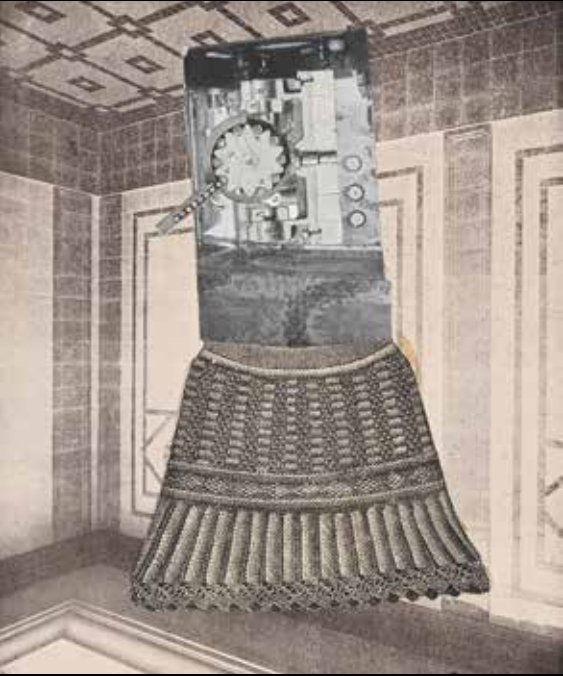
When this work was filmed the hill was topped with a large machine. The soldiers were subsequently added.



Provenance:  
Freda Paolozzi and by descent

Literature:  
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p.41 (illus)

£2,000-3,000



198 λ

SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
MONUMENT TO CATHERINE II  
Collage  
Signed (lower right)  
25.8 x 32.8cm (10 x 12¾ in.)  
Unframed

Provenance:  
Freda Paolozzi and by descent.

Literature:  
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p.83 (illus)

£2,000-3,000



198 λ

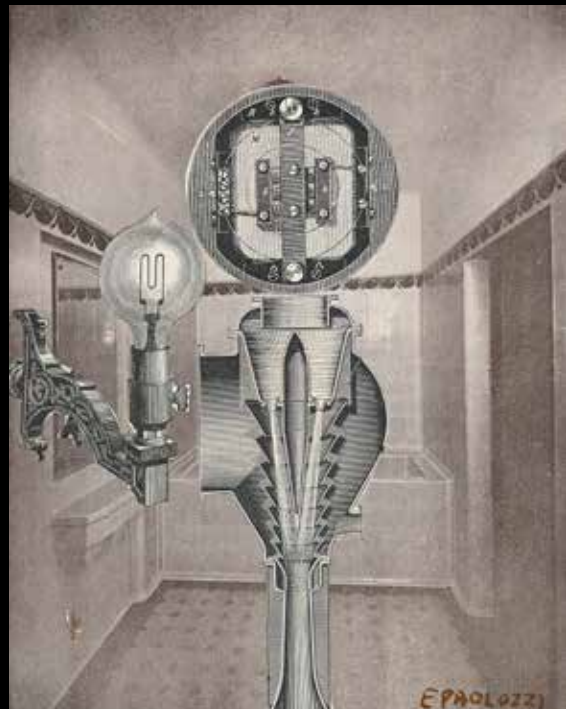
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
AEOLUS  
Collage  
Signed (lower right)  
20.2 x 16cm (7¾ x 6¼ in.)  
Unframed

Provenance:  
Freda Paolozzi and by descent.

Literature:  
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p.15 (illus)

£2,000-3,000





200

200 λ  
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
*THE LEGEND OF MARKMANN*  
Collage  
Signed (lower right)  
20 x 15.8cm (7¾ x 6 in.)  
Unframed

Provenance:  
Freda Paolozzi and by descent.

Literature:  
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p.49 (illus)

£3,000-5,000



201

201 λ  
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
*HOW RICH IS SUCH A MAN*  
Collage  
Signed (lower right)  
27 x 33.5cm (10½ x 13 in.)  
Unframed

Provenance:  
Freda Paolozzi and by descent

Literature:  
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p.84 (illus).

£2,000-3,000

202 λ  
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
*INTERIOR WITH KANZLER*  
Collage  
Signed (lower right)  
20 x 15.8cm (7¾ x 6 in.)  
Unframed

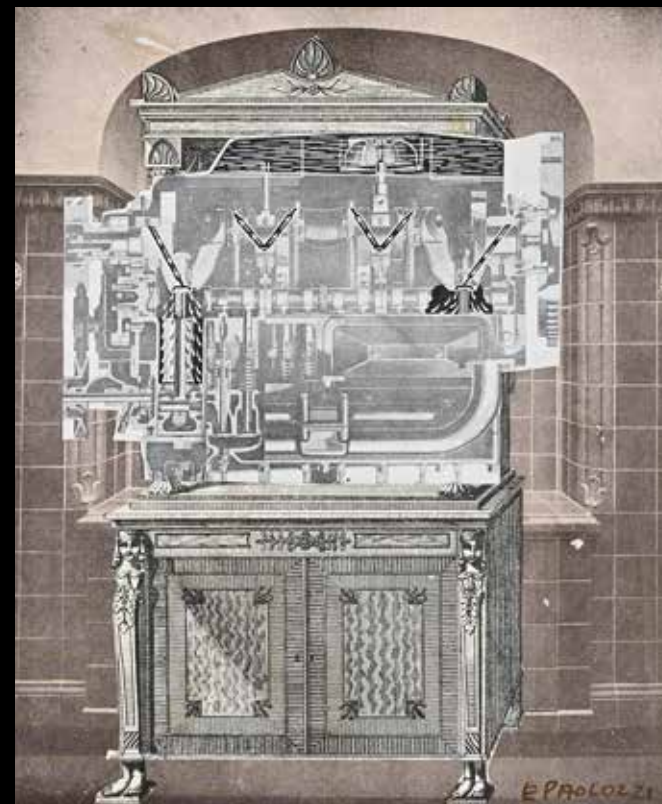
Provenance:  
Freda Paolozzi and by descent.

Literature:  
E. Paolozzi and J. Reichardt, *The History of Nothing and Other Excursions*, London, 1977/2023, p.19 (illus)

£2,000-3,000

“ 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



203

203 λ  
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
*EIN BADEGUMMER*  
Collage  
Signed (lower right)  
32 x 23cm (12½ x 9 in.)  
Unframed

Provenance:  
Freda Paolozzi and by descent

£2,000-3,000



204

204 λ  
SIR EDUARDO PAOLOZZI (BRITISH 1924-2005)  
*UNTITLED (STUCK ON RED COLOURED CARD)*  
Ink, gouache and collage  
Signed and dated 1946 (lower right), titled (lower left)  
24.5 x 18.5cm (9½ x 7¼ in.)  
Unframed

Provenance:  
Freda Paolozzi and by descent

£2,000-3,000





205



206

**205 λ**  
**PATRICK PROCKTOR (BRITISH 1936-2003)**  
*FIGURES RECLINING ON THE GRASS*  
 Watercolour and pencil  
 Signed (lower right)  
 16 x 27cm (6¼ x 10½ in.)

£1,000-1,500

**206 λ**  
**PATRICK PROCKTOR (BRITISH 1936-2003)**  
*STILL LIFE OF ROSES*  
 Oil on canvas, two pieces split over one  
 stretcher  
 Signed and dated 75 (lower left)  
 51 x 41cm (20 x 16 in.)  
 Unfarmed

£200-300

**207 λ**  
**PATRICK PROCKTOR (BRITISH 1936-2003)**  
*THREE FIGURES IN AN INTERIOR*  
 Watercolour  
 Signed (lower right)  
 34.5 x 49cm (13½ x 19¼ in.)

£1,000-1,500



207

**208 λ**  
**PATRICK PROCKTOR (BRITISH 1936-2003)**  
*VIEW OF A CHURCH*  
 Watercolour  
 Signed (lower right)  
 35 x 47cm (13¾ x 18½ in.)

£600-800



208





209

209 λ  
JOE TILSON (BRITISH 1928-2023)  
*CONJUNCTION GARDEN TIGER, ZUM (ZUM = BOOM!)*  
Oil on canvas laid to board  
Signed twice, titled, dated 1998 thrice and inscribed (verso)  
75 x 104cm (29½ x 40¾ in.)  
Unframed

**Provenance:**  
Theo Waddington Fine Art Ltd., London  
Acquired direct from the artist by the present owner

**Exhibited:**  
Siena, Palazzo Pubblico, *Joe Tilson, Exhibition*, 1999-2000; Cesana, Galleria Comunale d'Arte; Follonica, Pinacoteca Civica

£3,000-5,000



210

210 λ  
JOE TILSON (BRITISH 1928-2023)  
*EIRESIONE, 1994*  
Maiolica relief  
Signed, dedicated and dated 1999 (verso); further signed and numbered AP 6/8 (to label verso)  
26 x 34cm (10 x 13¼ in.)

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

£600-800



211

211 λ  
PATRICK HUGHES (BRITISH B. 1939)  
*CUBIST PERSPECTIVE*  
Oil on board construction  
Signed, titled and dated 1994 (verso)  
87 x 123.5 x 43cm (34¼ x 48½ x 17 in.)

**Provenance:**  
Flowers East, London

£4,000-6,000





212 λ  
R. B. KITAJ (AMERICAN/BRITISH 1932-2007)  
*THE LITTLE 14 YEAR OLD GUN DANCER*  
Pastel and charcoal  
Signed (lower left)  
77.5 x 52cm (30½ x 20¼ in.)

Provenance:  
The Artist  
Private Collection and by descent

Literature:  
M. Livingstone, *Kitaj*, London, 2010, cat. no. 767, p. 27

£3,000-5,000



213 λ  
ERIC DE VREE (BELGIAN B. 1966)  
*PEARS WITH AN ANTIQUE WOODEN PAIL*  
Oil on board  
Signed and dated 2000 (lower left); further signed and dated 2000-2001 (verso)  
110 x 139cm (43¼ x 54½ in.)

Provenance:  
W.H. Patterson, London

£3,000-5,000





214

214 λ  
**CONROY MADDOX (BRITISH 1912-2005)**  
*THE SINKING OF LUSITANIA*  
 Oil on canvas  
 Signed and dated '52 (lower right), further signed, titled and dated 1952 to artist's label (attached verso)  
 76 x 96.5cm (29¾ x 37 in.)

**Provenance:**  
 Galerie d'Eendt, Amsterdam  
 Whitford Fine Art, London

**Exhibited:**  
 London, Whitford Fine Art, *Hidden Thoughts. Surrealist Collages of Conroy Maddox*, 10-25 October, 2002

**Literature:**  
 Silvano Levy, *The Scandalous Eye: The Surrealism of Conroy Maddox*, 2003, pp. 199 & 272

We are very grateful to Dr. Silvano Levy for his assistance cataloguing the present lot.

£4,000-6,000



215

215 λ  
**CONROY MADDOX (BRITISH 1912-2005)**  
*HOW MANY SHOTS IT TOOK TO KILL A SOLDIER IN FRANCO PRUSSIAN WAR*  
 Oil on canvas  
 Signed and dated 64 (lower right), titled and dated 1964 (to canvas overlap)  
 84 x 132cm (33 x 51¾ in.)

**Provenance:**  
 Whitford Fine Art, London  
 Sale, Sotheby's, London, 18 July 1990, lot 308  
 Sale, Bonhams, Knightsbridge, 6 April 1995, lot 28

We are very grateful to Dr. Silvano Levy for his assistance cataloguing the present lot.

£5,000-7,000





216

216 λ  
CONROY MADDOX (BRITISH 1912-2005)  
*THE ARENA*  
Watercolour and gouache  
Signed and dated '39 (lower right), further signed, titled and dated 1939 (verso)  
31.5 x 44.5cm (12¼ x 17½ in.)

Provenance:  
Acquired direct from the artist

We are very grateful to Dr. Silvano Levy for his assistance cataloguing the present lot.

£2,000-3,000

217 λ  
LOUISE STOMPS (GERMAN 1900-1988)  
*MEMORIAL*  
Wood  
Inscribed ST (to lower edge)  
Height: 51cm (19½in.)

Provenance:  
The Bertrand Russell Peace Foundation Ltd., Nottingham (donated by the artist)

Exhibited:  
Nottingham, The Bertrand Russell Peace Foundation, *The Bertrand Russell Centenary Art Exhibition and Sale of Works*, May 1973

£1,500-2,000



217

218 λ  
CONROY MADDOX (BRITISH 1912-2005)  
*NOTES FROM A FORGOTTEN DIARY*  
Mixed media  
Signed and dated (lower right), titled (verso)  
37 x 46cm (14½ x 18 in.)

Provenance:  
Acquired direct from the artist

Possibly executed in 1963.

£1,500-2,500



218

219 λ  
PHILIP DAVIES (BRITISH B. 1953)  
*THE MISSING STOREY*  
Oil on canvas  
Signed with initials and dated 96 (lower right), further signed, titled, and dated 1996 (verso)  
101 x 109cm (39¾ x 42¾ in.)

£600-800



219





220

220  
CHICO (FRANCISCO) DA SILVA  
(BRAZILIAN 1910-1985)  
*UNTITLED (1976)*  
Gouache on canvas  
Signed and dated 1976 (lower left)  
43.5 x 63.5cm (17 x 25 in.)

£600-800



221

221 λ  
LEONOR FINI (ARGENTINE/ITALIAN  
1907-1996)  
*NUDE, PORTRAIT OF ANDRÉ PIEYRE DE  
MANDIARGUE*  
Pencil  
Inscribed *rue Bonaparte, couloir* (upper left)  
63 x 48cm (24¾ x 18¾ in.)

Drawn circa 1930.

**Provenance:**  
Estate of André Pieyre de Mandiargue, Paris  
Private Collection  
Christie's, Geneva, 13 November 2000, lot 84

André-Pierre de Mandiargue was a writer and essayist and close friend of Leonor Fini. Having spent the war years in Monte Carlo, he returned to his native Paris where he became associated with André Breton and the Surrealists. He married the Italian painter Bona Tibertelli de Pisis.

£800-1,200



222

222 λ  
AMÉDÉE OZENFANT (FRENCH 1886-1966)  
*VILLE NOCTURNE*  
Oil on canvas  
Signed (lower right)  
92 x 74cm (36 x 29 in.)

**Provenance:**  
Sale, Sotheby's, New York, *True Connoisseurship: The Collection of Ezra and Cecile Zilkha*, 20 November 2020, lot 311

The authenticity of this work has been confirmed by Pierre Guénégan and will be included in the forthcoming supplement to the Ozenfant Catalogue raisonné.

£4,000-6,000



A pioneer in the Middle Eastern Art world Juliana Seraphim is receiving new critical analysis of her body of work ignited by her inclusion in two major exhibitions Beirut and the Golden Sixties: A Manifesto of Fragility at the Gropius Bau in Berlin (2022) and Arab Presences: Modern Art and Decolonisation, Paris 1908-1988 at the Musee d'art Moderne in Paris (2024). Juliana Seraphim achieved great recognition during her lifetime within the Middle Eastern Art scene with regular exhibitions in Lebanon and shows across Europe in Spain, Paris and Italy. During 1960s Seraphim represented Lebanon in three international biennales Alexandria (1962), Paris (1963, 1969) and Sao Paolo (1965).

Juliana Seraphim was born in Jaffa, Palestine in 1934. Her family were forcibly displaced from their home in 1948, a tumultuous period that saw the large-scale displacement of nearly one million Palestinians from cities such as Haifa, Safad and Jaffa. The events are referred to as the Nakba or translated to the 'Catastrophe' in Arabic. Her family fled to Lebanon and by the age of 14 Juliana had settled with her family in Beirut. These early childhood experiences would remain at the forefront of Seraphim's artistic practice who explored themes of identity, fragmentation and resilience.

At the age of 18, Seraphim started work for the United Nations Relief and Works Agency focusing on refugee relief. In the evenings she would take art lessons from Jean Khalife who went on to organise her first solo exhibition held in his studio. In 1959, Seraphim enrolled at the Lebanese Academy of Fine Arts and travelled to Florence for further training and the Royal Academy of San Fernando in Madrid.

Seraphim's childhood visiting her grandfather who lived in a monastery in Jerusalem opened up a mystical world of unknown beasts and characters which sparked her imagination, inspired by the mystical frescoes adorning the walls of the monastery. These fantastical visions featuring

hybrid creatures and ethereal beings became a hallmark of her visual language. Female figures often morphed with natural elements like flowers, shells, or sea life, creating dreamlike compositions steeped in nostalgia and surrealism. The recurring motifs from the sea recall her childhood in Jaffa and speak to a longing for a lost homeland.

Lot 223 illustrates a female figure with cascading blond hair morphed with a conch shell in Seraphim's signature palette of soft pinks, blues and greys. This work exemplifies her unique artistic vocabulary, shaped through a distinctly feminine lens, exploring female sexuality and spirituality via surreal metaphors and subconscious imagery. Seraphim invites the viewer into a parallel world, an escape from reality into deeply personal, surrealist visions.

Lot 224 and lot 225 were likely executed circa. 1983 around the same time that Juliana Seraphim held a prestigious solo exhibition at Galerie d'Art Bekhazi in 1980. The exhibition consisted of twenty-five works in oil and a further twenty-three ink studies. Titles included *La Cheval Perle* (7), *La Metamorphose du Coquillage* (15) and *Orchidee* (18-25). In a press article covering the opening of the exhibition they express how the 'Gab Centre (Galerie d'Art Bekhazi) had almost become a greenhouse, as the painter of flower-women has received baskets of plants of all kinds.' 4 May 1980, Aux 4 Vents.

Similarly, *L'Insolite Rencontre* (lot 224) draws heavily from the natural world: a large petal emerges from the canvas's edge, while a central insect-like figure dominates the composition. The longer one observes, the more hidden symbols and dreamlike motifs begin to surface a testament to Seraphim's masterful ability to awaken the viewer's imagination. *Il Pleut des Rubis* (lot 225) likely stems from the series of *Orchidee* Seraphim created in 1980. Red rubies rain down the canvas with shadows of a mythological creature and architectural formation in the background.

“The images in my paintings come from deep within me; they are surreal and unexplainable. Consciously I want to portray a woman’s world and how important love is to a woman. Few men understand the quality of love a woman seeks. I try to show them.”

JULIANA SERAPHIM IN ‘THE WOMAN ARTIST IN LEBANON’, 1987 BY HELEN KHAL



223  
JULIANA SERAPHIM (PALESTINIAN 1934-2005)  
UNTITLED  
Oil on canvas  
Signed (lower left)  
92 x 73cm (36 x 28½ in.)  
Unframed

£10,000-15,000





224  
 JULIANA SERAPHIM (PALESTINIAN 1934-2005)  
*L'INSOLITE RENCONTRE (THE UNUSUAL MEETING)*  
 Oil on canvas  
 Signed (lower left), titled to stretcher (verso)  
 33 x 41.2cm (12 x 16 in.)

Provenance:  
 Galerie d'Art Bekhazi, Lebanon, 1983

£5,000-7,000



225  
 JULIANA SERAPHIM (PALESTINIAN 1934-2005)  
*IL PLEUT DES RUBIS (IT IS RAINING RUBIES)*  
 Oil on canvas  
 Signed (lower left), titled to stretcher (verso)  
 45.5 x 55cm (17¾ x 21½ in.)

Provenance:  
 Galerie d'Art Bekhazi, Lebanon, 1983

£5,000-7,000





226 λ  
 LOUIS LE BROCQUY (IRISH 1916-2012)  
*STUDY TOWARDS AN IMAGE OF JAMES JOYCE, TRIPTYCH*  
 Watercolour and crayon, three studies framed as one  
 Each signed and one dated 83 (lower left)  
 Each 61 x 46cm (24 x 18 in.), overall inc. frame 74 x 155cm  
 (29 1/8 x 61in.)

Born in Dublin, James Joyce (1882-1941) was one of the most influential and innovative writers of the 20th century. His novels, short stories and poems are wildly experimental, employing stream-of-conscious narratives, witty wordplay and neologisms. He is best known for *The Dubliners* (1914), a collection on the lives of the Irish middle class, and *Ulysses* (1922), which draws on Homer's *Odyssey*. Although plagued by censorship during his lifetime, Joyce's work had an enduring impact on modernist literature.

£15,000-20,000



226



227 λ  
 LOUIS LE BROCQUY (IRISH 1916-2012)  
*IMAGE OF SAMUEL BECKETT*  
 Oil on canvas  
 Signed and dated '80 (verso)  
 80 x 80cm (31¼ x 31¼ in.)

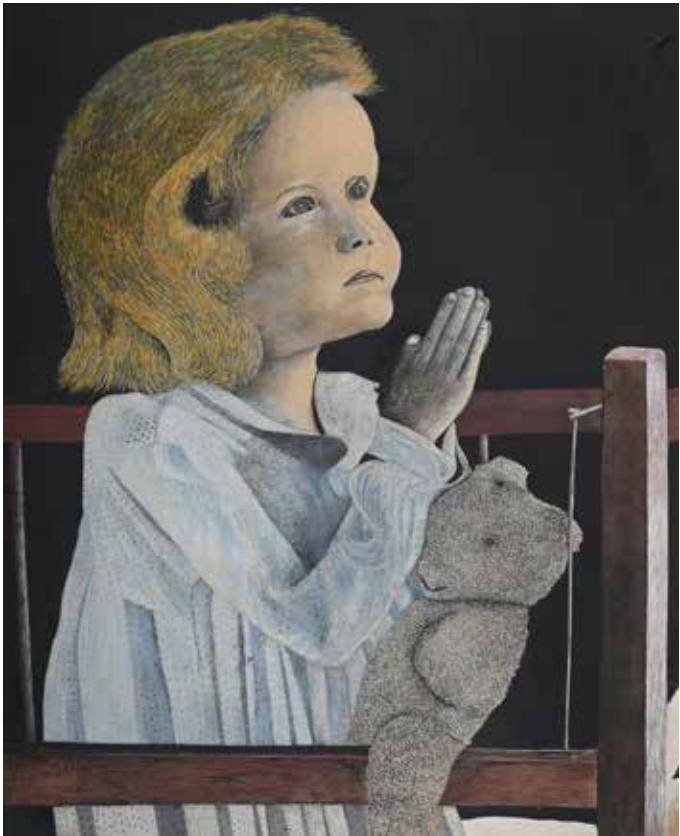
**Provenance:**  
 Gimpel Fils Gallery, London

Samuel Beckett (1906-1989) was an Irish writer who rose to international fame for his plays, novels and poetry. These are minimalist in style and confront themes such as existentialism, nihilism and the cyclical of time. With Beckett moving to Paris in 1938, many of his works are written in English and French. His landmark play, *Waiting for Godot* (1953), received international acclaim and in 1969 Beckett received a Nobel Prize in Literature (1969).

£40,000-60,000

227





228 λ  
JAMES LLOYD (BRITISH 1905-1974)  
*GIRL AT PRAYER WITH TEDDY*  
Watercolour and gouache  
34.5 x 28cm (13½ x 11 in.)

Provenance:  
Portal Gallery, London

£500-800



230 λ



229 λ  
JAMES LLOYD  
(BRITISH 1905-1974)  
*GOSSIPS*  
Watercolour and gouache  
Signed and dated 59  
(lower left)  
37.5 x 26.5cm (14¾ x 10¼ in.)

Provenance:  
Portal Gallery, London

£800-1,200

230 λ  
JAMES LLOYD (BRITISH 1905-1974)  
*FAMILY PORTRAIT*  
Watercolour and gouache  
Signed (lower left)  
32.5 x 40cm (12¾ x 15½ in.)

Provenance:  
Portal Gallery, London

£500-800

231 λ  
ANTHONY GREEN (BRITISH 1939-2003)  
*POSE ARTISTIQUE*  
Oil on board  
Signed, titled and dated 1995 (verso)  
20 x 37.5cm (7¾ x 14¾ in.)

Exhibited:  
London, Royal Academy, *Summer Exhibition*,  
1998, no. 4

£500-800

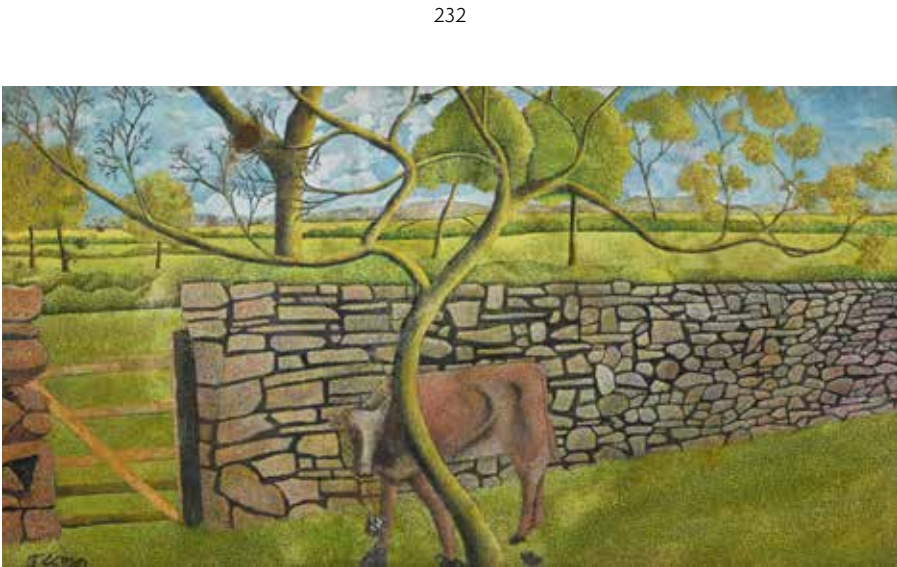
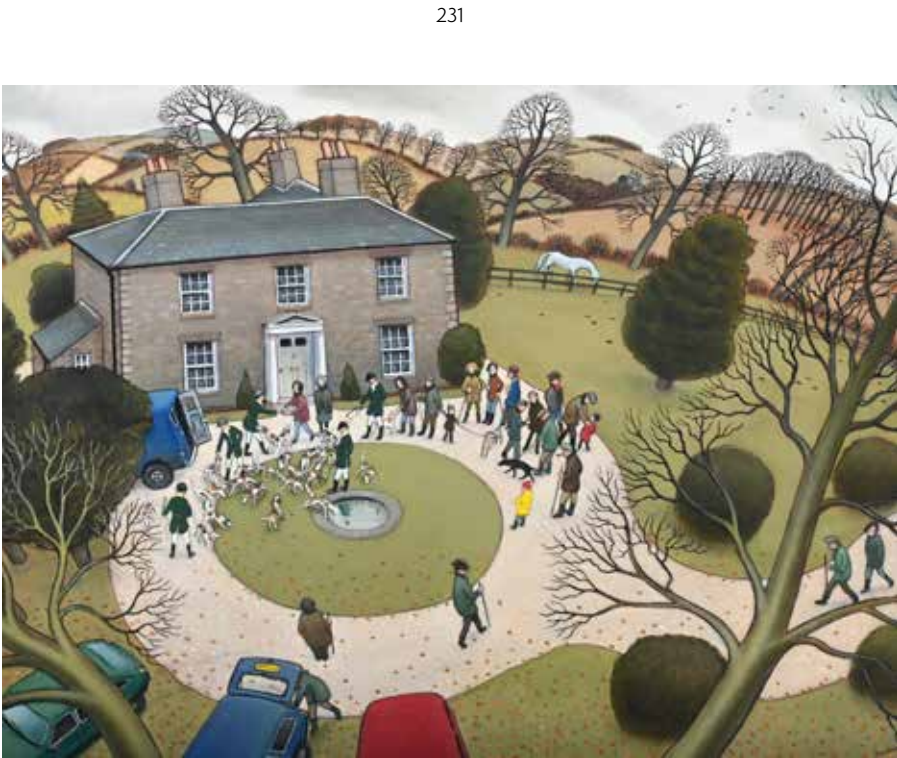
232  
JONATHAN ARMIGEL WADE  
(BRITISH B. 1960)  
*THE BEAGLE MEET*  
Oil on board  
Signed (lower right), signed, titled and  
inscribed with inventory no. 2324 (verso)  
45 x 66cm (17½ x 25 in.)  
With artist's handmade wooden frame

£800-1,200

233 λ  
JAMES LLOYD (BRITISH 1905-1974)  
*COW IN A PASTURE*  
Watercolour and gouache  
Signed (lower left)  
18.5 x 35cm (7¼ x 13¾ in.)

Provenance:  
Portal Gallery, London

£500-800



233 λ





234

234 λ  
P.J. CROOK (BRITISH B. 1945)  
*THE TRAVELLING PLAYERS*  
Acrylic on canvas in painted frame  
Signed (lower right); further signed, titled and dated 2009 (verso)  
151 x 105cm (59¼ x 41¼ in.)

Provenance:  
Sale, Tennant's, Leyburn, 12 October 2019, lot 3106

£3,000-5,000



235

235 λ  
P.J. CROOK (BRITISH B. 1945)  
*JAZZAMATAZZ*  
Acrylic on canvas with painted frame  
Signed, titled and dated 1997 (verso)  
111 x 111cm (43½ x 43½ in.)

£3,000-5,000

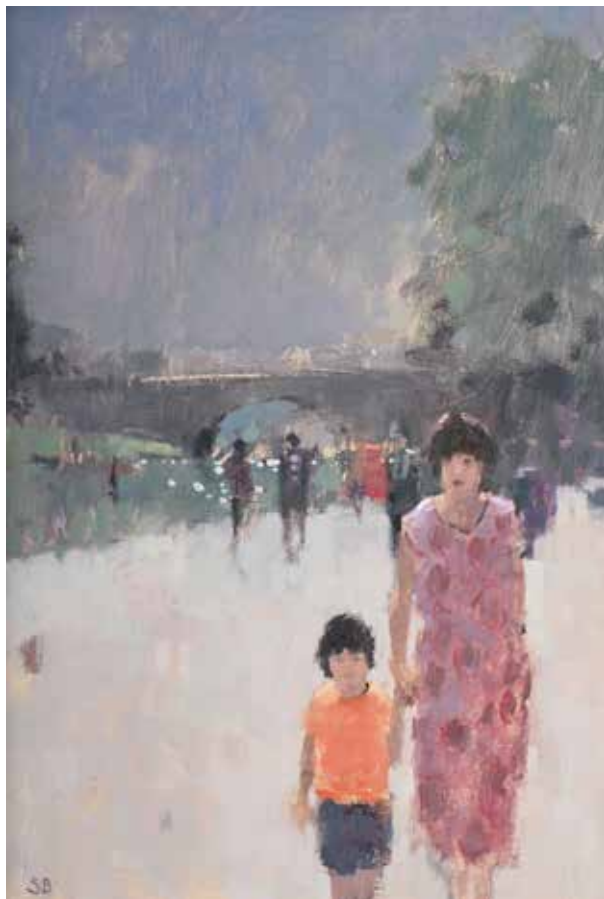




236



237



238

236 λ  
CHRISTIAN SCHOELER  
(GERMAN 1978-2015)  
*PORTRAIT STUDY*  
Oil on canvas, laid to board  
Signed and dated 2007 (verso)  
60 x 40cm (23½ x 15½ in.)

£1,500-2,000

237 λ  
MARY NEWCOMB  
(BRITISH 1922-2008)  
*NUDE*  
Pencil  
18.5 x 13.5cm (7¼ x 5¼ in.)

Provenance:  
Crane Kalman Gallery, London

£300-500

238 λ  
STEPHEN BROWN (BRITISH B. 1947)  
*FIGURES BY THE THAMES*  
Oil on board  
Signed with initials (lower left)  
25.5 x 18cm (10 x 7 in.)

£200-400



239

239 λ  
HENRIETTA YOUNG (BRITISH B. 1951)  
*PORTRAIT OF DAME ELISABETH FRINK*  
Oil on board  
Signed and dated 1988 (lower right)  
112 x 90cm (44 x 35¼ in.)

Provenance:  
The Estate of Dame Elisabeth Frink and Lin Jammet  
Sale, Woolley & Wallis, Salisbury, 26 August 2020, lot 83

£2,000-3,000





240

240 λ  
DOROTHEA SHARP (BRITISH 1874-1955)  
*MOTHER AND CHILD*  
Oil on canvas  
Signed (lower right)  
46 x 38cm (18 x 14¾ in.)

Provenance:  
Sale, A.H. Wilkens Auctions, Toronto,  
14 January 2020, lot 234

£2,000-3,000



241

241 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.)

£2,000-3,000

242 λ  
MARY FEDDEN (BRITISH 1915-2012)  
*ONE PINK TULIP*  
Watercolour  
Signed and dated 1990 (lower left)  
28 x 37.5cm (11 x 14¾ in.)

£2,000-3,000



242

243 λ  
GWYNETH JOHNSTONE  
(BRITISH 1915-2010)  
*FIGURE HOLDING A SAUCER BESIDE THE VILLAGE BRIDGE*  
Oil on board  
Signed with initials (lower left)  
41.5 x 46cm (16¼ x 18 in.)

£2,000-3,000



243





244 λ  
 MARY FEDDEN (BRITISH 1915-2012)  
*A JUG OF FLOWERS*  
 Gouache on board  
 Signed and dated 1988 (lower left)  
 20.5 x 15.5cm (8 x 6 in.)

£3,000-5,000

244



245 λ  
 DOROTHEA SHARP (BRITISH 1873-1955)  
*STILL LIFE OF FLOWERS*  
 Oil on board  
 Signed (lower left)  
 61 x 46.5cm (24 x 18¼ in.)

£6,000-8,000

245





246

246 λ  
ROY PETLEY (BRITISH B. 1950)  
*LANDSCAPE WITH CHURCH BEYOND*  
Oil on canvas laid to board  
Signed (lower left)  
30.5 x 46cm (12 x 18 in.)

£600-800



247

247 λ  
HUGH BOYCOTT BROWN (BRITISH 1909-1990)  
*BOATS ON THE RIVER BLACKWATER, MALDON, ESSEX*  
Oil on board  
Signed (lower right)  
39 x 54cm (15¼ x 21¼ in.)

Provenance:  
The Jerram Gallery, Salisbury

£400-600



248

248 λ  
ROY PETLEY (BRITISH B. 1950)  
*BEACH VIEW, SUSSEX*  
Oil on board  
Signed (lower left)  
29.5 x 45.5cm (11½ x 17¾ in.)

£800-1,200

249 λ  
JULIAN BARROW (BRITISH 1939-2013)  
*FIUME FOUNTAIN, PIAZZA NAVONA, ROME*  
Oil on canvas  
Signed and inscribed *Rome 5am* (lower right)  
46 x 61.5cm (18 x 24 in.)

Provenance:  
Estate of Benjamin H. Oehlert Jr, ambassador to Pakistan from 1967 to 1969  
Sale, Ahlers & Ogletree Auctions, Atlanta, 13 January 2019, lot 837

£600-800



249

250 λ  
KEN HOWARD (BRITISH 1932-2022)  
*VENICE*  
Watercolour and pencil  
Signed and dated 92 (lower right)  
18.5 x 27.5cm (7¼ x 10¾ in.)

£400-600



250

251 λ  
VICTOR WILLIS (BRITISH 1934-2004)  
*BOATS AT WESTMINSTER, LATE NIGHT*  
Oil on canvas  
Signed (lower left)  
25 x 30cm (9¾ x 11¾ in.)

£200-400



251





252

**252**  
**JAMES HUMBERT CRAIG (IRISH 1877-1944)**  
*COWS GRAZING IN A RIVER LANDSCAPE*  
 Oil on board  
 Signed (lower right)  
 43 x 60cm (16¾ x 23½ in.)

£1,500-2,000



254

**254**  
**ALGERNON TALMAGE (BRITISH 1871-1939)**  
*VAST LANDSCAPE WITH RIVER BEYOND*  
 Oil on canvas  
 Signed and dated 09 (lower right)  
 76 x 102cm (29¾ x 40 in.)

£3,000-5,000



253

**253 λ**  
**CAMPBELL ARCHIBALD MELLON**  
**(BRITISH 1878-1955)**  
*WYE VALLEY, HEREFORDSHIRE*  
 Oil on canvas laid to panel  
 Signed (lower right)  
 22 x 29cm (8½ x 11¼ in.)

**Provenance:**  
 Sale, Christie's, London, 12 May 1989, lot 291

£800-1,200



255

**255 λ**  
**WALTER STEGGLES (BRITISH 1908-1997)**  
*BADMINTON*  
 Oil on board  
 Signed (lower left)  
 14.5 x 18.5cm (5½ x 7¼ in.)

Painted in 1979.

£1,000-1,500





256

256 λ  
EDWARD SEAGO (BRITISH 1910-1974)  
*THE BEACH AT PALLING, NORFOLK*  
Oil on board  
Signed (lower left), titled (verso)  
30.5 x 40.5cm (12 x 15¾ in.)

Provenance:  
The Taylor Gallery, London

£6,000-8,000



257

257 λ  
EDWARD SEAGO (BRITISH 1910-1974)  
*THE TUGBOAT, OFF THE COAST*  
Oil on board  
Signed (lower left)  
30.5 x 40.5cm (12 x 15¾ in.)

£6,000-8,000



258

258 λ  
EDWARD SEAGO (BRITISH 1910-1974)  
*SCHOONERS ON THE TAGUS*  
Oil on board  
Signed (lower left)  
28 x 40.5cm (11 x 15¾ in.)

Provenance:  
Sale, Sotheby's, London, 22 November 1995, lot 4

£7,000-10,000





259

260 λ  
 BERNARD DUNSTAN (BRITISH 1920-2017)  
*LLWYNHIR, COTTAGE INTERIOR*  
 Oil on board  
 Signed with initials (lower left); titled (verso)  
 40 x 24cm (15½ x 9¼ in.)

Exhibited:  
 Bristol, Royal West of England Academy  
 Exhibition, 1967

£600-800



261

259 λ  
 BERNARD DUNSTAN (BRITISH 1920-2017)  
*SELF PORTRAIT WITH NUDE MODEL*  
 Oil on canvas laid to board  
 Signed, titled and dated 3.82 (verso)  
 28 x 30.5cm (11 x 12 in.)

Provenance:  
 Sale, Christie's London, 7 November 1991, lot 105

£1,000-1,500



260

261 λ  
 CLIFFORD HALL (BRITISH 1904-1973)  
*AFTERNOON CONVERSATION*  
 Oil on board  
 Signed and dated 1935 (lower left)  
 39 x 49cm (15¼ x 19¼ in.)

Exhibited:  
 Possibly London, Beaux Arts, October-November,  
 1935, no. 4

The present work most likely depicts Clifford Hall's  
 first wife Marion, seated in blue in conversation  
 with her younger sister Pearl Thompson.

We are grateful to Geraint Hall for his kind  
 assistance in cataloguing this lot.

£400-600



262

262 λ  
 PETER KUHFELD (BRITISH B. 1952)  
*BEFORE THE GLASS, SUNDAY*  
 Oil on canvas  
 Signed (upper right), signed twice to stretcher and further signed and titled to frame (verso)  
 116 x 89cm (45½ x 35 in.)

£3,000-5,000





263

263 λ  
ERIC DE VREE (BELGIAN B. 1966)  
*THE GENEVER BOTTLE*  
Oil on board  
Signed (lower right) and dated '01 (lower left)  
58.5 x 70cm (23 x 27½ in.)

Provenance:  
W. H. Patterson Fine Arts  
Purchased from the above by the present owner in 2021

£700-1,000



264

264  
ERNEST LEOPOLD SICHEL (BRITISH 1862-1941)  
*STILL LIFE WITH CHINESE BOWL*  
Oil on canvas  
Signed (lower right)  
31 x 36cm (12 x 14 in.)

Provenance:  
The Fine Art Society Ltd., London (stock no. 5717, October 1973)  
Sale, Dreweatts, Newbury, 18 March 2021, lot 128

£1,000-1,500



265

265  
GAIL LILLEY (BRITISH 20TH CENTURY)  
*STILL LIFE WITH FLOWERS AND RED BOOKS ON A TRAY*  
Pastel  
Signed and dated '96 (lower right)  
64 x 79cm (25 x 31 in.)

£300-500



266

266 λ  
DAMIEN ELWES (BRITISH B. 1960)  
*BYRON*  
Oil on canvas  
Signed and dated 1992 (verso)  
40.5 x 51cm (15¾ x 20 in.)

£1,000-1,500



267

267 λ  
FRED UHLMAN (BRITISH 1901-1985)  
*THE MUSEUM OF MODERN ART*  
Oil on canvas  
Signed and dated 1954 (lower right), further signed, titled and dated 1954 to label attached (verso)  
30.5 x 40.5cm (12 x 15¾ in.)

£1,000-1,500





268



268 λ  
ERICH WOLFSFELD (GERMAN 1884-1956)  
*A SCRIBE*  
Oil on board  
68 x 100cm (26¾ x 39¼ in.)

£1,000-1,500

269 λ  
ALFRED AARON WOLMARK (POLISH 1877-1961)  
*PORTRAIT OF A RABBI*  
Oil on canvas-board  
Signed (lower right), further signed and inscribed *Rabbi* (verso)  
35 x 25.5cm (13¾ x 10 in.)

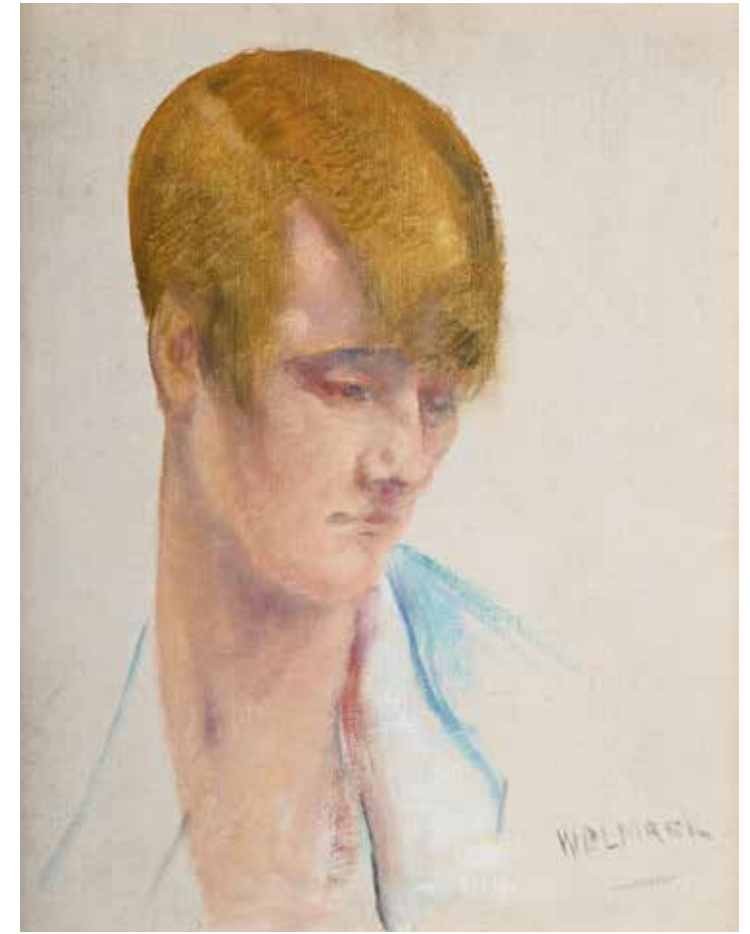
£400-600

270 λ  
ALFRED AARON WOLMARK (BRITISH 1877-1961)  
*PORTRAIT HEAD*  
Oil on canvas-board  
Signed (lower right)  
40 x 32cm (15½ x 12½ in.)

£800-1,200

271 λ  
SIR JACOB EPSTEIN (BRITISH 1880-1959)  
*YMIEL OYVED*  
Bronze with a gold patina  
43 x 60cm (16¾ x 23½ in.)  
  
Conceived in 1946.  
  
**Literature:**  
R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.306, pl. 470  
Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.200, no. 382 (illustration of another cast)

£800-1,200



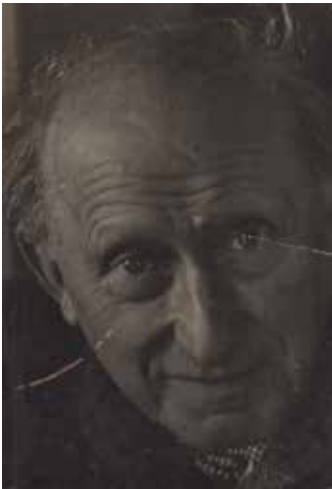
270



271



WORKS FROM THE COLLECTION OF WILLIAM OHLY  
LOTS 272-283



© Family Archives of William Ohly

William Ferdinand Charles Ohly was a British-born painter, sculptor and art dealer. Ohly, founded the Berkeley Galleries in 1942 based on Davies Street in London focusing on African and Oceanic artefacts. The gallery remained opened until 1977 and during these years Ohly’s personal interests and relationships with fellow artists moulded his exhibitions, supporting the potter Bernard Leach and the Christmas Exhibition of 1954 featured a selection of pictures by Henry Moore and Ceri Richards alongside sculpture by Peter King and objects from India and the Far East.

The Abbey Art Centre, located at 89 Park Road in New Barnet, Hertfordshire, was also established in 1946 by Ohly who sought to create a sanctuary for artists from around the world. He transformed a three-acre property, originally acquired from the religious community led by J.S.M. Ward, into a vibrant

art commune. The centre featured residential studios, a pottery, and a museum housed in a 14th-century tithe barn, showcasing a diverse collection of ethnographic art from Africa, Oceania, and the Americas.

The Centre quickly became home to a dynamic and diverse community of artists, including many expatriates, especially Australians, seeking creative freedom in post-war Britain. Among the influential artists associated with the Abbey Art Centre were, Frank Dobson, Reg Butler, and Keith Grant. These figures, along with regular visitors like Lucian Freud, Henry Moore, and Francis Bacon, contributed to the Abbey’s reputation as a vital space for artistic exchange and experimentation.

After Ohly’s death in 1955, his wife Kate and later their daughter Bienchen continued to uphold the Centre’s legacy. Today, the Abbey Art Centre remains a family-run institution, supporting contemporary artists and preserving its unique history as a creative refuge and cultural landmark.



© Family Archives of William Ohly



© Family Archives of William Ohly



© Family Archives of William Ohly



272

272 λ  
CERI RICHARDS (BRITISH 1903-1971)  
DEVASTATED LANDSCAPE  
Watercolour and ink  
Signed and dated 1944 (lower left), further signed, titled and inscribed (verso)  
39.5 x 58cm (15½ x 22¾ in.)

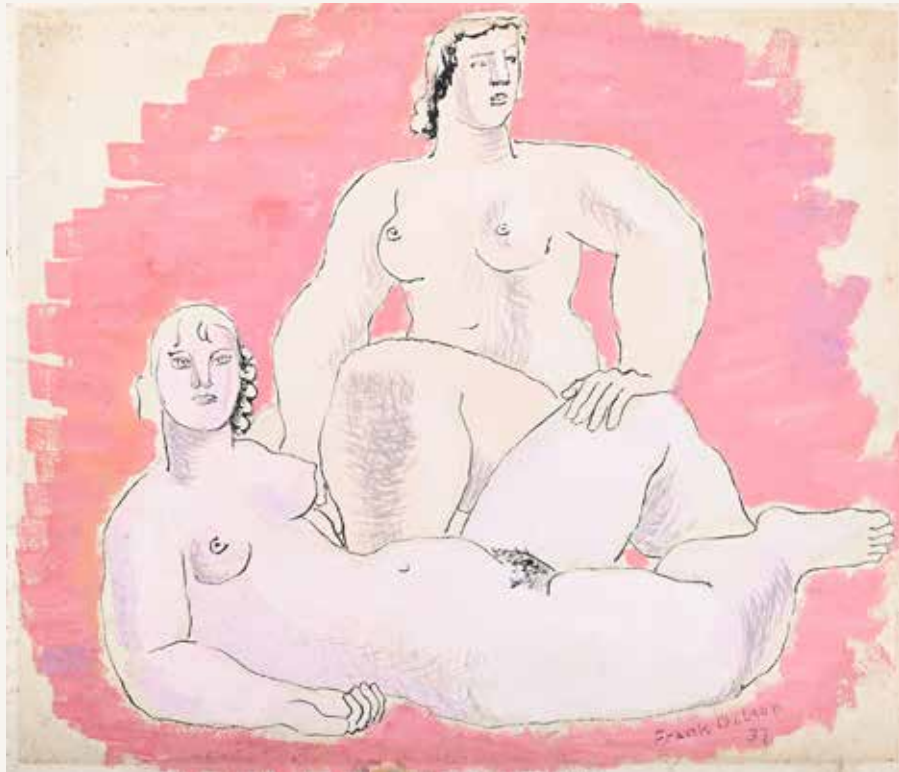
Ceri Richards, was a renowned Welsh painter and printmaker, celebrated for his evocative, lyrical style and deep engagement with poetry and music. Born into a working-class family near Swansea, Richards’ early talent earned him a scholarship to the Royal College of Art in 1924.

Richards is perhaps best known for his interpretations of literary works, particularly those of fellow Welshman Dylan Thomas. In particular, his painting *Do not go gentle into that good night* (1956) and the print series *Twelve Lithographs for Six Poems by Dylan Thomas* (1965) reflect his ability to translate poetic emotion into powerful visual form. Drawing from themes of nature, spirituality, and human experience, Richards infused his work with rhythm and movement, often influenced by music and his deep love of culture.

His achievements brought him international recognition, including being awarded a CBE in 1960 and a prize at the Venice Biennale in 1962.

£5,000-7,000





273

Frank Dobson (1886-1963) was a British sculptor celebrated for his adventurous and elegant interpretations of the human form. After initially receiving training as a painter, he turned to sculpture at the outbreak of the Second World War. As a central figure in the development of modern British sculpture alongside Jacob Epstein and Henry Moore, Dobson served as Professor of Sculpture at the Royal College of Art (1946-1953). Among his most significant works are *Cornucopia* (1925-27) and *London Pride* (1951).

273 λ  
FRANK DOBSON (BRITISH 1886-1963)  
*TWO FIGURES*  
Watercolour, ink and gouache  
Signed and dated 37 (lower right), indistinctly  
titled (verso)  
39 x 44cm (15¼ x 17¼ in.)  
Unframed

£400-600



274

274 λ  
CERI RICHARDS  
(BRITISH 1903-1971)  
*TWO MUSICIANS*  
Watercolour and ink  
39 x 58cm (15¼ x 22¾ in.)

£3,000-5,000



275

275 λ  
CERI RICHARDS (BRITISH 1903-1971)  
*TWO MUSICIANS*  
Watercolour and ink  
39.5 x 58cm (15½ x 22¾ in.)

£4,000-6,000





276

276 λ  
KEITH GRANT (BRITISH B. 1930)  
*SELF-PORTRAIT*  
Oil on board  
Signed thrice, dated 1958 and inscribed *Rome & Abbey Scholarships* ( verso)  
119 x 87.5cm (46¾ x 34¼ in.)

Keith Grant is a British landscape painter hailing from Liverpool. His work is inspired by his love of nature, and is characterised by elemental forces, intimate moods and remote terrains. He trained at Willesden School of Art and the Royal College of Art, receiving a silver medal in mural painting at the latter. His artistic journey has taken him from the icy landscapes of Greenland and Iceland to the tropical rainforests of French Guiana and Cameroon, with each locale inspiring a distinctive body of work. Since 1996, he has lived and worked in Gvry, Norway.

£500-700



277 (part lot)

277 λ  
KEITH GRANT (BRITISH B. 1930)  
*UNTITLED (TOWER CONSTRUCTIONS)*  
Charcoal  
Inscribed (verso)  
28 x 38cm (11 x 14¾ in.)  
Unframed

Together with five further studies in pencil, charcoal and watercolour, various sizes, unframed (6)

£200-400

278 λ  
FRANK DOBSON (BRITISH 1886-1963)  
*NUDE WITH PITCHER*  
Watercolour, ink and gouache  
Signed and dated 43 (lower left), indistinctly titled (verso)  
35.5 x 25.2cm (13¾ x 9¾ in.)  
Unframed

Possibly a study for *Nude with Pitcher* executed in Terracotta in 1944-45 listed as no. 185 in Neville Jason's catalogue raisonne.

£400-600



278



279

279 λ  
FRANK DOBSON (BRITISH 1886-1963)  
*STANDING NUDE*  
Pencil  
Signed and dated 39 (lower right), indistinctly titled (verso)  
35.5 x 25.5cm (13¾ x 10 in.)  
Unframed

£200-400

280 λ  
FRANK DOBSON (BRITISH 1886-1963)  
*STUDY FOR SCULPTURE, STANDING NUDE; SEATED NUDE*  
Pencil  
Signed and dated 39 and 38 respectively (lower right), each titled (verso)  
The largest 51 x 35.5cm (20 x 13¾ in.) (2)  
Unframed

£300-500



280





281

281 λ  
**KEITH GRANT (BRITISH B. 1930)**  
*ICELAND IDEA*  
 Oil and collage on panel  
 Signed, titled, dedicated and dated 10.8.65  
 (verso)  
 34 x 54cm (13¼ x 21¼ in.)

vThe present work was presented to William Ohly's step-daughter on the occasion of her second wedding anniversary in 1965.

£400-600



282

282 λ  
**KEITH GRANT (BRITISH B. 1930)**  
*ROCKY LANDSCAPE*  
 Oil on panel  
 Signed, dedicated and inscribed Aug 1965 (verso)  
 47.5 x 73cm (18½ x 28½ in.)

Painted in 1964.

Exhibited:  
 London, The New Art Centre

The present work was presented to Kate, William Ohly's wife on the occasion of her birthday.

£400-600



283 (part lot)

283 λ  
**KEITH GRANT (BRITISH B. 1930)**  
*DESIGNS FOR FRIEZES (SET OF SIX)*  
 Watercolour and pencil, each executed on two sheets, mounted as one  
 One with colour notes

Each 10.5 x 62cm (4 x 24¼ in.) exc. mount  
 Unframed (6)

£300-500





284

284 λ  
 DAME LAURA KNIGHT (BRITISH 1877-1970)  
*DANCERS*  
 Pencil and watercolour  
 Signed (lower right)  
 38 x 51cm (14¾ x 20 in.)

Provenance:  
 Belgrave Gallery, London  
 Acquired from the above by the mother of the present owner circa 1990

£3,000-5,000

285 λ  
 DAME LAURA KNIGHT (BRITISH 1877-1970)  
*CIRCUS STRONGMAN IN TOP HAT*  
 Charcoal  
 Signed (lower right)  
 49 x 30.5cm (19¼ x 12 in.)

Provenance:  
 Elliot Fine Art, London  
 Acquired from the above by the present owner in 2019

£1,000-1,500



285

286 λ  
 KEITH VAUGHAN (BRITISH 1912-1977)  
*SEATED FIGURES*  
 Pencil  
 With studio stamp (verso)  
 12.5 x 18.5cm (4¾ x 7¼ in.)

£1,000-1,500



286

287 λ  
 KEITH VAUGHAN (BRITISH 1912-1977)  
*KNEELING FIGURE*  
 Pencil  
 With studio stamp (verso)  
 27.5 x 20cm (10¾ x 7¾ in.)

£500-700



287





288

288 λ  
MICHAEL AYRTON  
(BRITISH 1921-1975)  
*FIGURE*  
Charcoal, ink and wash  
Signed and dated 51 (lower right)  
57.5 x 38.5cm (22½ x 15 in.)

**Provenance:**  
The Redfern Gallery, London  
Private Collection, Nigel Balchin  
(acquired from the above 29 May  
1951) and by descent  
Sale, Sotheby's, London, 12 July 2013,  
lot 132  
Sale, Bonhams, London 10 July 2018,  
lot 83  
Osborne Samuel, London  
Private Collection, Andrew Burt

**Exhibited:**  
London, The Redfern Gallery, 1951,  
no. 37  
Birmingham, Birmingham Museum  
and Art Gallery, *Michael Ayrton*  
*Retrospective*, 1977

The present work is a study for  
the finished oil *Figure in a Yellow*  
*Room*, 1951, depicting Mme Natalie  
Grandjean (Private Collection, UK).  
See Peter Cannon-Brookes, *Michael*  
*Ayrton*, p. 41, pl. 66

£800-1,200



289

289 λ  
MERVYN PEAKE (BRITISH 1911-1968)  
*MAEVE AND SEBASTIAN, MOTHER*  
*AND CHILD*  
Black and brown ink  
Signed and dated 1941 (lower right)  
19.5 x 16cm (7½ x 6¼ in.)

**Provenance:**  
The Artist's family  
Chris Beetles Ltd., London

£500-800

290 λ  
MERVYN PEAKE (BRITISH 1911-1968)  
*GIRL WITH TILTED HEAD*  
Pencil  
Signed (lower right)  
20.5 x 16.5cm (8 x 6¼ in.)

**Provenance:**  
Chris Beetles Ltd., London

**Literature:**  
*The Drawings of Mervyn Peake*,  
Grey Walls Press, 1949, plate 36

£300-500



291

291 λ  
JOHN PIPER (BRITISH 1903-1992)  
*MELON PATCH AT ST. GILLES*  
Watercolour and gouache  
Signed and inscribed *Melons/St. Gilles [...]*? (lower right)  
37 x 53cm (14½ x 20¾ in.)

**Provenance:**  
Estate of Katharine 'Kitty' Church (1910-1999)  
Sale, Chiswick Auctions, London, 22 April 2020, lot 24

The artist Katharine Church was a friend of Piper's from the early days. Her husband,  
Anthony West, published a monograph on the artist in 1979.

£2,500-3,500

292 λ  
KEITH VAUGHAN (BRITISH 1912-1977)  
*BEACHES, A SET OF THREE STUDIES*  
Pencil  
Titled (upper left), with colour notes (to centre of sheet), with studio stamp (verso)  
28 x 11cm (11 x 4¼ in.)

£700-1,000



292



290





293

293 λ  
GRAHAM SUTHERLAND (BRITISH 1903-1980)  
*STUDY OF A BIRD, PERCHED ON THE BRANCH OF A TREE*  
Pencil and pastel  
Signed with initials and dated 66 (lower right)  
11 x 10.5cm (4¼ x 4 in.)

£300-500



294

294 λ  
KEITH VAUGHAN (BRITISH 1912-1977)  
*STILL LIFE*  
Pencil  
With studio stamp (verso), inscribed *Greenlake Testimonial* (under the mount)  
10 x 15.5cm (3¾ x 6 in.)

£500-700



295

295 λ  
ANTHONY CARO (BRITISH 1924-2013)  
*STUDY OF A FEMALE NUDE*  
Charcoal  
Signed and dated 86 (lower left)  
58.5 x 41.5cm (23 x 16¼ in.)

£800-1,200



296

296 λ  
DOD PROCTER (BRITISH 1890-1972)  
*YOUNG GIRL SEATED AT THE KITCHEN TABLE*  
Oil on canvas  
76 x 69cm (29¾ x 27 in.)

With study of a gentleman seated holding a paintbrush (verso).

Born in 1890, Doris (Dod) Shaw moved with her mother and brother to Cornwall to enrol in Stanhope Forbes' School of Painting. On arriving in Newlyn in 1907 Dod's mother, Eunice Shaw, rented Myrtle Cottage which swiftly became a place of secure familiarity

for the young artist. So much so that when she married Ernest Procter in 1912 and they moved to 27 North Corner in Newlyn, the couple created a home reminiscent of Myrtle Cottage. This can be seen in the blue dresser and hand painted crockery depicted in the present painting that is similar to the interior of *Kitchen at Myrtle Cottage*, 1930-35, held in the Tate Collection and identical to *The Quiet Hour*, 1935, in The New Art Gallery, Walsall. North Corner offered Procter both seclusion and inspiration, grounding her work in the everyday world of the fishing village while allowing her to explore the quiet intimacy that defines much of her painting.

The natural light that flooded through the cottage's windows gave her canvases their distinctive softness — a quality especially evident in her portraits of young women and children, often depicted in repose or, as in the present painting, quiet contemplation. The gentle curves, muted palettes, and stillness in her figures reflect both the calm of her immediate surroundings and her refined sense of form.

North Corner wasn't just a home; it was a creative sanctuary where Procter distilled the essence of Newlyn life.

£10,000-15,000





297

297 λ  
JOHN STANTON WARD (BRITISH 1917-2007)  
*JEHAN DALY PAINTING JANET*  
Oil on canvas laid to board  
Signed and dated 47 (lower right)  
30 x 40.5cm (12 x 16 in.)

£600-800



299

299 λ  
TREVOR MAKINSON (BRITISH 1926-1992)  
*CAMDEN TOWN IN THE RAIN*  
Oil on canvas  
Signed (lower right)  
51 x 61cm (20 x 24 in.)

Exhibited:  
London, The Walker Galleries, 1947

£500-800



298

298 λ  
MARY GODWIN (BRITISH 1887-1960)  
*TWO FIGURES IN AN INTERIOR*  
Oil on canvas  
53.5 x 43.5cm (21 x 17 in.)

Provenance:  
The Redfern Gallery, London  
Purchased by Mrs R.A. Butler, March 1946

£2,000-3,000

300 λ  
RUSKIN SPEAR (BRITISH 1911-1990)  
*IN THE PARLOUR*  
Oil on canvas  
Signed and titled (on a label attached to the stretcher)  
126.5 x 101.5cm (49¾ x 39¾ in.)

Provenance:  
The artist's family  
Sale, Phillips, London, 7 March 2000, lot 19  
Purchased from the above by the present owner

Exhibited:  
London, The Royal Academy, *Ruskin Spear: A Retrospective Exhibition*, 8 March - 13 April 1980

£4,000-6,000



300

301 λ  
HENRY LAMB (BRITISH 1883-1960)  
*TRIO IN THE RAIN*  
Oil on canvas board  
Signed (lower left)  
33 x 24cm (13 x 9¼ in.)

Provenance:  
Thomas Agnew & Sons., London  
Sale, Phillips, 7 May 1991, lot 37

£1,500-2,000



301





302 λ  
JOHN BRATBY (BRITISH 1928-1992)  
*PORTRAIT OF LIZ ROBERTSON*  
Oil on canvas  
Signed (lower right), titled (lower centre), further inscribed to stretcher (verso)  
56.5 x 40.5cm (22 x 15¾ in.)

£500-700



303 λ  
JOHN BRATBY (BRITISH 1928-1992)  
*PORTRAIT OF GEORGE MELLY*  
Oil on canvas  
Signed (upper right)  
76 x 50.5cm (29¾ x 19¾ in.)

£400-600



304 λ  
BILLY CHILDISH (BRITISH B. 1959)  
*STUDY FOR BILLY & HUDDIE*  
Oil on canvas  
35.5 x 25.5cm (13¾ x 10 in.)

Provenance:  
Acquired directly from the artist

£2,000-4,000

305 λ  
OSCAR NEMON (BRITISH 1906-1985)  
*PORTRAIT OF A MAN*  
Bronze with dark green patina  
Signed (on left shoulder)  
37cm (14½ in.)

£500-800





306

**306 λ**  
**JOCK MCFADYEN (SCOTTISH B. 1950)**  
*STANDING FIGURE*  
 Bronze  
 Signed with initials and inscribed A/P  
 Height 31cm (12in.)

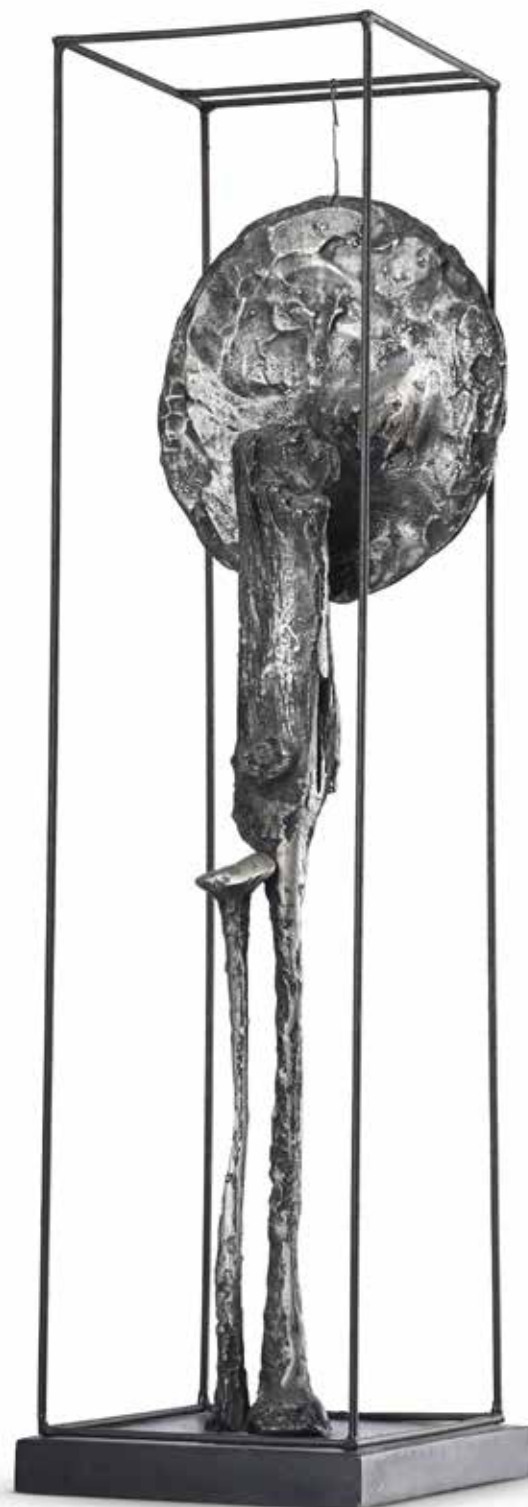
*'In terms of historical significance, I felt like a flea compared to the Berlin Wall coming down.'* Jock McFadyen

In November 1990 Jock McFadyen was commissioned by the Artistic Record Committee at the Imperial War Museum to document the fall of the Berlin Wall and the aftermath across Berlin. It was this experience that pushed McFadyen into sculpture for the first time and encouraged direct observation of individuals. Jock McFadyen, best known as a figurative painter, describes himself as a realist. Drawing on inspiration from L.S. Lowry, Walter Sickert and artists from the London art movement such as Michael Andrews. McFadyen has held solo exhibitions across the UK since 1978 including the Royal Academy in 2022 *'Jock McFadeyn: Tourist without a Guidebook'*.

£600-800

**307 λ**  
**JOHN WRAGG (BRITISH 1937-2020)**  
*MERIDIAN*  
 Bronze  
 78 x 20.5 x 22cm (30½ x 8 x 8 5/8 in.) inc. wooden base

£1,000-1,500



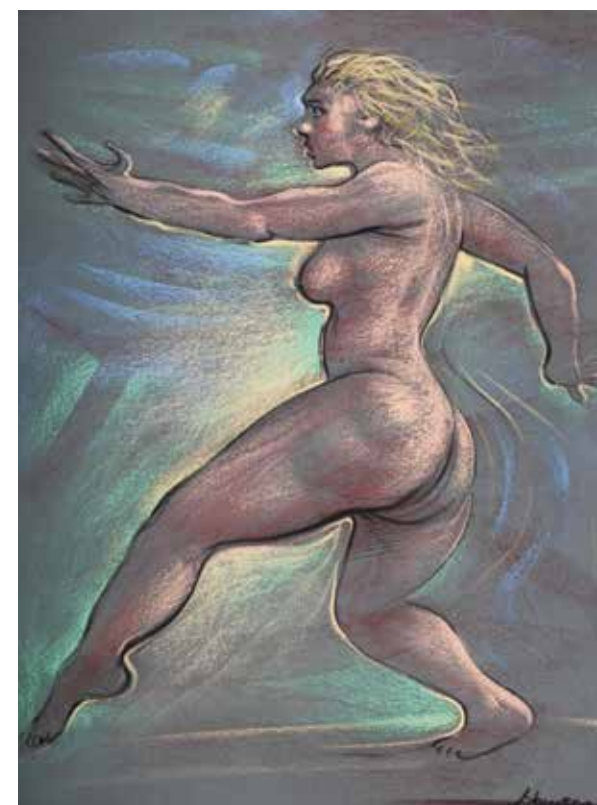
307

**308 λ**  
**PETER HOWSON (SCOTTISH B. 1958)**  
*BLOWING IN THE WIND*  
 Oil on canvas  
 Signed (lower left)  
 36 x 46.5cm (14 x 18¼ in.)

£2,000-3,000



308



309

**309 λ**  
**PETER HOWSON (SCOTTISH B. 1958)**  
*RUNNING WOMAN*  
 Pastel  
 Signed (lower right)  
 59.5 x 45cm (23¼ x 17½ in.)

Provenance:  
 King's Court Galleries, Falkirk

£400-600



310

**310 λ**  
**PETER HOWSON (SCOTTISH B. 1958)**  
*GREY PROFILE*  
 Oil on canvas  
 Signed (lower left)  
 24.5 x 21cm (9½ x 8¼ in.)

£1,500-2,000





311

**311 λ**  
**NORMAN ADAMS (BRITISH 1927-2005)**  
*EVENING*  
 Oil on canvas  
 Signed and dated 57 (lower left)  
 71 x 102cm (27¾ x 40 in.)  
 Unframed

**Provenance:**  
 Roland Browse & Delbanco, London  
 The Estate of the late Sir John and Lady Smith  
 Sale, Duke's, Dorchester, *Wormington Grange*:  
*Auction on the Premises*, 12 May 2021, lot 546

**£600-800**



312

**312 λ**  
**JOHN DUFFIN (BRITISH B. 1965)**  
*THE LAST BOAT*  
 Oil on canvas  
 Signed (lower left)  
 106 x 153cm (41½ x 60 in.)

Painted *circa* 1996.

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

**£600-800**



313

**313 λ**  
**TIM WOOLCOCK (BRITISH B.1952)**  
*WINTER MORNING*  
 Oil and pencil on board  
 Signed, titled and dated 2009 (on the reverse)  
 30 x 37cm (11¾ x 14½ in.)

**£800-1,200**

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

Painted *circa* 1984.

**Provenance:**  
 Acquired directly from the Estate of the artist

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

**£500-700**



314





315 λ  
**FELIKS TOPOLSKI (BRITISH 1907-1989)**  
*PORTRAIT STUDY OF A GENTLEMAN*  
 Oil on brown paper  
 Signed, dedicated and dated 1972 (to left edge)  
 125 x 91cm (49 x 35¾ in.)

**Provenance:**  
 Private Collection, Jonathan M L Stone (a gift from the artist)

315

The present work was presented by the artist to the sitter, Jonathan M L Stone who worked at the Financial Times. Stone had worked on *Topolski's Legal London* a book published in 1961. Francis Cowper's text created a picture of the present legal life in London illustrated by Topolski.

£2,000-3,000

316 λ  
**FELIKS TOPOLSKI**  
 (POLISH/BRITISH 1907-1989)  
*ROYAL OFFICER OF ARMS,*  
*LIFESIZE PORTRAIT OF*  
*ROBIN DE LA LANNE-MIRRLEES*  
 Watercolour  
 Signed and dated 67 (lower right)  
 185 x 128cm (72¾ x 50¼ in.)

**Provenance:**  
 The Rowley Gallery, London

£2,000-3,000

The present work was likely executed for Topolski's *Chronicle*. The publication was fortnightly and produced a collection of his best drawings. Topolski described it as the result of his 'urge to draw life... having been persuaded that I am good at trapping the spirit and shape of our time.' Topolski was initially commissioned by the British government to document the Queen's coronation in 1953 recording the finest costumes and detailed depictions of some of the most notable attendees. With these drawings Topolski was encouraged to launch his publication which ran continuously until 1969.



316

The figure shown in the present work is Robin Ian Evelyn Milne Stuart le Prince de La Lanne-Mirrlees (1925-2012), portrayed in his role as a Royal Officer of Arms, Rouge Dragon Pursuivant—a position he held during the Queen's coronation in 1953.  
 Robin retired from his post as Richmond Herald of Arms in Ordinary in 1967, the year this work was executed. During Robin's position at the College of Arms he became acquainted with Ian Fleming who was doing research for his book 'On Her Majesty's Secret Service.' Robin's friendship and collaboration

with Ian Fleming played a significant role in inspiring the character of James Bond, with Robin known to have worked closely with Fleming during the development of the books. The pair also worked together on *Sable Basilisk* (1965), a novel focusing on James Bond's genealogy, the illustration for the cover including 007's coat-of-arms and the motto 'The World is Not Enough.'





317

**317 λ**  
**KNUD NELLEMOSE (DANISH 1908-1997)**  
**BOKSERHOVEDE (HEAD OF A BOXER)**  
 Artificial stone  
 42 x 25 x 25cm (16½ x 9¾ x 9¾ in.)

**Provenance:**  
 The Bertrand Russell Peace Foundation Ltd., Nottingham (donated by the artist for the Centenary Appeal in 1972)

Knud Nellemose was a prolific Danish sculptor who is remembered for his figures of sportsmen and his statues of famous Danes. During World War II, Nellemose was a member of the Danish resistance group and later received many commissions for war memorials. The first version of the *Bokserhovede* (*Head of a Boxer*) was created in granite in 1934 and was presented at the 1948 London Olympics, where he received an Honorable Mention for the work within the Art Competitions in the category Sculpturing, Statues.

£400-600



318

**318**  
**STELLA SHAWZIN (SOUTH AFRICAN 1923-2020)**  
**ATHLETE IN MOTION**  
 Bronze with gold patina  
 Signed with initials and numbered 1/6  
 36 x 23cm (14 x 9 in.) exc. base

£600-800

**319 λ**  
**EDWARD WOLFE (BRITISH 1897-1981)**  
**RECLINING NUDE**  
 Pencil  
 32.5 x 48cm (12¾ x 18¾ in.)  
 Drawn circa 1940.

**Provenance:**  
 The Bloomsbury Workshop, London

£400-600



319



320

**320 λ**  
**CLAUDE ROGERS (BRITISH 1907-1979)**  
**A LOVELY PARTY**  
 Oil on board  
 Signed with initials (lower left), inscribed *Souvenir* and dated *22 June 73* (to upper edge), titled and dedicated *For Pat and Tom and Dave (& Middy) from Elsie and Claude* (verso)  
 20 x 24.5cm (7¾ x 9½ in.)

**Provenance:**  
 Tom and Pat Cross, Private Collection, acquired direct from the artist in 1973

**Exhibited:**  
 St. Ives, Belgrave Gallery, *St. Ives & Modern British Exhibition*, 2023

£500-800



321

**321 λ**  
**VIVIEN JOHN (BRITISH 1915-1994)**  
**PETITE FRANCOISE**  
 Oil on board  
 Signed (lower right) further signed, titled and inscribed (verso)  
 35 x 27cm (13¾ x 10½ in.)

**Provenance:**  
 Sale, Dreweatt Neate, Newbury, 11 October 2000, lot 90

£200-400





322 λ  
JOHN DUNCAN FERGUSON (SCOTTISH 1874-1961)  
*CASSIS, ON THE BEACH, LA GAROUE*  
Pencil  
Titled and dated 1913 (verso)  
16 x 20.5cm (6¼ x 8 in.)

Provenance:  
Margaret Morris Fergusson, Private Collection  
Sale, Sotheby's, *Scottish Art*, 22 November 2016, lot 33

£1,000-1,500



323 λ  
FREDERIC WHITING (BRITISH 1874-1962)  
*FIGURES ON HORSEBACK*  
Watercolour  
Signed (lower right)  
49.5 x 60.5cm (19¼ x 23¾ in.)

£1,000-1,500



324  
BRITISH SCHOOL (20TH CENTURY)  
*FARMHOUSE COURTYARD*  
Oil on board  
31 x 41cm (12 x 16 in.)

£300-500

325  
BERNARD MENINSKY (BRITISH 1891-1950)  
*STILL LIFE WITH FRUIT*  
Oil on canvas  
Signed (lower left)  
50.5 x 76.5cm (19¾ x 30 in.)

£1,000-1,500



325

326  
PETER STEBBING (BRITISH 1914-1991)  
*STILL LIFE OF SHELLS*  
Oil on board  
Signed (lower right)  
25 x 50cm (9¾ x 19½ in.)

£400-600



326

327 λ  
WILLIAM CROSBIE (BRITISH 1915-1999)  
*SAILS AND SAILS*  
Watercolour on oatmeal paper  
Signed and dated 44 (lower left)  
36.5 x 50cm (14¼ x 19½ in.)

Provenance:  
T. & R. Annan & Sons, Glasgow

Exhibited:  
Glasgow, T. & R. Annan & Sons,  
*William Crosbie*, 1944, no. 22

£400-600



327





328

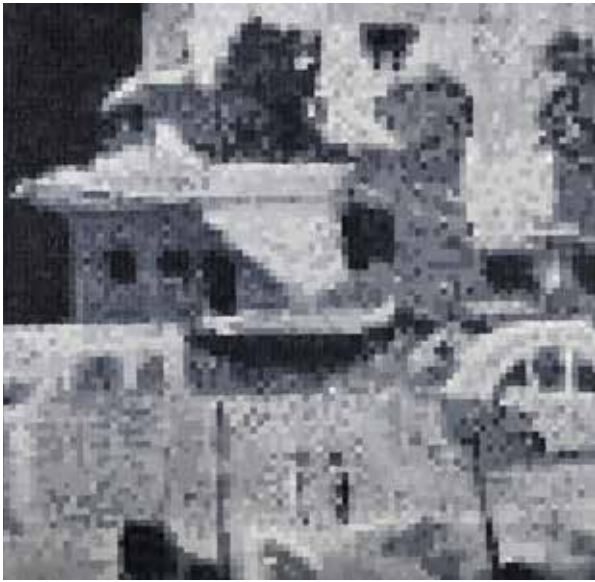
**328 λ**  
**ANDREW GRASSIE (SCOTTISH B. 1966)**  
*WINSTON SERIES: ROAD IN THE SOUTH OF FRANCE C. 1930*  
Oil on linen  
Signed, titled and dated 1998 to stretcher (verso)  
61 x 63.5cm (24 x 25 in.)

**Provenance:**  
Jason & Rhodes, London  
Sale, Olympia, London, *The T.I. Group Art Collection*, 14 November 2001, lot 32

**Exhibited:**  
London, Jason & Rhodes, *T.I. Group Art Collection*

The present work was created as part of a series based on the paintings by Sir Winston Churchill.

£600-800



329

**329 λ**  
**ANDREW GRASSIE (SCOTTISH B. 1966)**  
*WINSTON SERIES: HARBOUR SCENE, PROBABLY ON THE RIVIERA C. 1947*  
Oil on linen  
Signed, titled and dated 1998 to stretcher (verso)  
61 x 64cm (24 x 25 in.)

**Provenance:**  
Jason & Rhodes, London  
Sale, Olympia, London, *The T.I. Group Art Collection*, 14 November 2001, lot 32

**Exhibited:**  
London, Jason & Rhodes, *T.I. Group Art Collection*

The present work was created as part of a series based on the paintings by Sir Winston Churchill.

£600-800



330

**330 λ**  
**ANDREW GRASSIE (SCOTTISH B. 1966)**  
*WINSTON SERIES: WOODLAND SCENE NEAR MIMIZIAN C. 1920'S*  
Oil on linen  
Signed, titled and dated 1998 to stretcher (verso)  
61 x 63.5cm (24 x 25 in.)

**Provenance:**  
Jason & Rhodes, London  
Sale, Olympia, London, *The T.I. Group Art Collection*, 14 November 2001, lot 32

**Exhibited:**  
London, Jason & Rhodes, *T.I. Group Art Collection*

The present work was created as part of a series based on the paintings by Sir Winston Churchill.

£600-800

**331 λ**  
**ANDREW GRASSIE (SCOTTISH B. 1966)**  
*WINSTON SERIES: MARRAKECH C. 1940'S!*  
Oil on linen  
Signed, titled and dated 1998 to stretcher (verso)  
60.5 x 63.5cm (23¾ x 25 in.)

**Provenance:**  
Jason & Rhodes, London  
Sale, Olympia, London, *The T.I. Group Art Collection*, 14 November 2001, lot 32

**Exhibited:**  
London, Jason & Rhodes, *T.I. Group Art Collection*

The present work was created as part of a series based on the paintings by Sir Winston Churchill.

£800-1,200

**332 λ**  
**ANDREW GRASSIE (SCOTTISH B. 1966)**  
*WINSTON SERIES: AT LULLENDEN MANOR C. 1922*  
Oil on linen  
Signed and titled to stretcher (verso)  
61 x 63.5cm (24 x 25 in.)

Painted in 1998.

**Provenance:**  
Jason & Rhodes, London  
Sale, Olympia, London, *The T.I. Group Art Collection*, 14 November 2001, lot 32

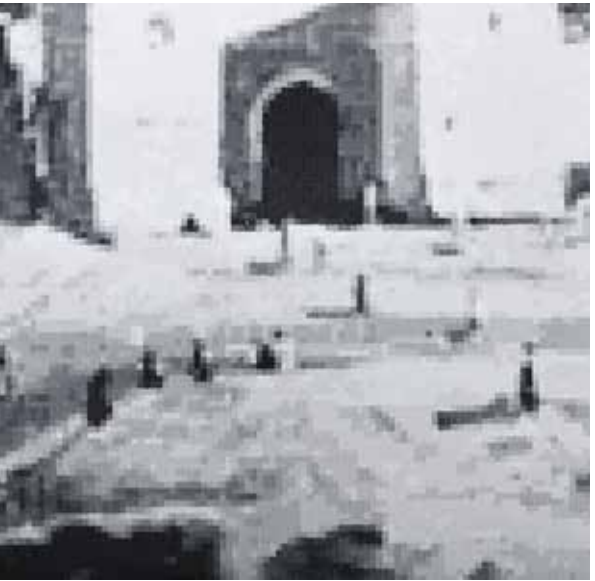
**Exhibited:**  
London, Jason & Rhodes, *T.I. Group Art Collection*

The present work was created as part of a series based on the paintings by Sir Winston Churchill.

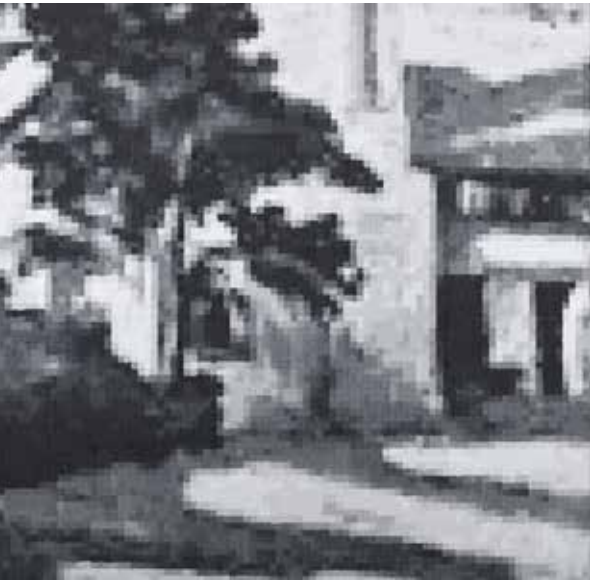
£600-800



333



331



332

**333 λ**  
**OSCAR NEMON (BRITISH 1906-1985)**  
*BUST OF SIR WINSTON CHURCHILL*  
Plaster  
Signed (on right of base)  
Height: 20cm (7¾ in.)

**Provenance:**  
The Hon Doussa Hazlerigg (probably acquired in the 1950s)

£200-300





334  
ANSEL KRUT (SOUTH AFRICAN B. 1959)  
*THESEUS AMONGST THE AMAZONS; TEREUS AND  
PHILOMELA; EUROPA, SET OF THREE WORKS*  
Oil on copper  
Each 22.5 x 28cm (8¾ x 11 in.) (3)

Painted in 1998.

**Provenance:**  
Jason & Rhodes, London  
Purchased from the above in 1998 by the present owner

£600-800



334



335 λ  
GEORGE SHAW (BRITISH B. 1966)  
*SCENES FROM THE PASSION: THE STUMP*  
Oil on board  
Signed, titled and dated 1998 (verso)  
43 x 53cm (16¾ x 20¾ in.)

£3,000-5,000



336 λ  
MELITA DENARO (BRITISH B. 1950)  
*ADVENT SUNDAY EVENING, A HOLY  
MOMENT WITH ONE LONE EWE*  
Oil on board  
15 x 19cm (5¾ x 7¼ in.)

**Provenance:**  
Taylor Galleries, Dublin

**Exhibited:**  
Dublin, Taylor Galleries, June-July 2006,  
no. 41

£1,000-1,500

336



337 λ  
GEORGE SHAW (BRITISH B. 1966)  
*SCENES FROM THE PASSION: THE  
FLOODED PATH*  
Oil on board  
Signed, titled and dated 1998 (verso)  
43 x 53cm (16¾ x 20¾ in.)

**Provenance:**  
Sale, Olympia, London, *The TI Group Art  
Collection*, 14 November 2001, lot 77

£3,000-5,000

337



338 λ

JIM LAMBIE (SCOTTISH B. 1964)

*THE BYRDS*, 2005

Mixed media, black fibreglass, mirrored plinth, oil dips  
and owl shadow

175 x 175cm (68¾ x 68¾ in.)

**Provenance:**

Toby Webster, Glasgow

Acquired from the above in 2006

Private Collection, Fatima and Eskander Maleki, London

£10,000-15,000







339 λ  
**HERBERT ZANGS** (GERMAN 1924-2003)  
*UNTITLED*  
 Mixed media and collage  
 Signed (lower right)  
 42 x 58.5cm (16½ x 23 in.)  
 £800-1,200

339



340 λ  
**MAURICE COCKRILL** (BRITISH 1936-2013)  
*VIOLET GRID*  
 Oil on canvas  
 Signed, titled and dated 1997 (verso)  
 25 x 20cm (9¾ x 7¾ in.)  
 £300-500

340



341 λ  
**MAURICE COCKRILL** (BRITISH 1936-2013)  
*BLUE DILATION*  
 Oil on canvas  
 Signed, titled and dated 97 (verso)  
 25 x 20cm (9¾ x 7¾ in.)  
 £300-500

341



342 λ  
**SÉBASTIEN DE GANAY** (FRENCH B. 1962)  
*UNTITLED*  
 Oil on canvas  
 Signed and dated 91 (to the canvas overlap)  
 200 x 200cm (78½ x 78½ in.)  
 Unframed  
 £400-600

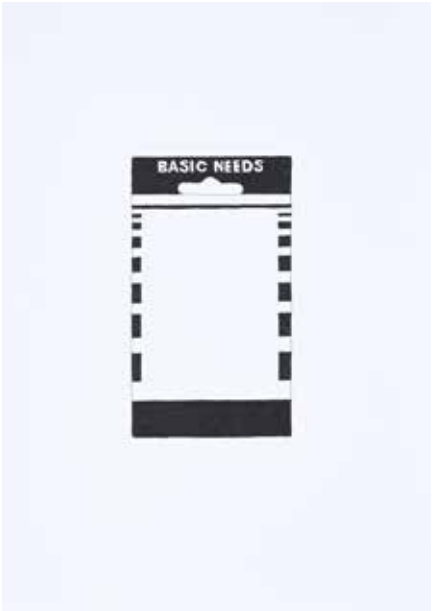
342



343 λ  
**EBERHARD ROSS** (GERMAN B. 1959)  
*SWARM*  
 Oil on aluminium  
 Signed with monogram, titled and dated 2010 (verso)  
 100 x 150cm (39¼ x 59 in.)  
 Unframed  
 £500-700

343

344 λ  
**MICHAEL LANDY** (BRITISH B. 1963)  
*BASIC NEEDS*  
 Ink  
 29 x 21cm (11¼ x 8¼ in.)  
 £500-700



344



345 λ  
 BRIAN WILLSSHER (BRITISH 1930-2010)  
*UNTITLED*  
 Mahogany  
 Signed and dated 1999 (to underside of base)  
 Height inc. base: 57cm (22¼in.)

£600-800



347



345

346 λ  
 BRIAN WILLSSHER (BRITISH 1930-2010)  
*FANFARE*  
 Utile wood  
 Signed and titled (to underside of base)  
 Height: 49cm (19¼in.)

Executed circa. 1980s

£600-800

347 λ  
 BRIAN WILLSSHER (BRITISH 1930-2010)  
*PARADE*  
 Wood  
 Signed and titled (to underside of base)  
 Height inc. base: 70.5cm (27¾in.)

£600-800



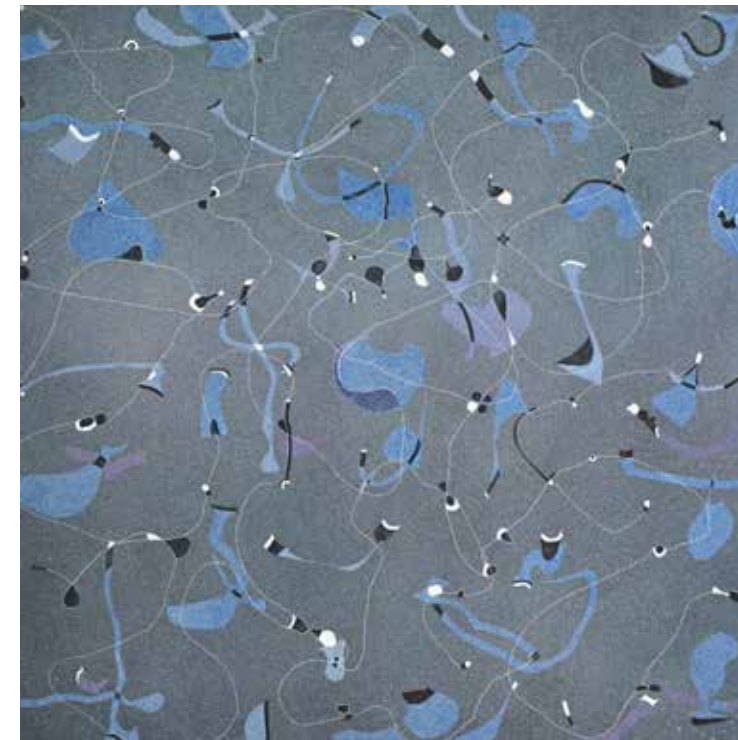
346



348

348 †  
 SERGE ATTUKWEI CLOTTEY (GHANAIAAN B. 1985)  
*CULTURAL ADAPTATION*  
 Acrylic and pastel on paper  
 Signed and dated 2020 (verso)  
 155.5 x 114cm (61 x 44¾ in.)

£1,000-1,500



349

349 λ  
 BALRAJ KHANNA (BRITISH/INDIAN 1940-2024)  
*UNTITLED*  
 Mixed media on canvas  
 Signed to canvas overlap (verso)  
 114 x 114cm (44¾ x 44¾ in.)

**Provenance:**  
 Acquired direct from the artist  
 Sale, Roseberys, London, 10 February 2018, lot 349

£1,000-1,500

350  
 RAMO RAO (BRITISH/INDIAN B. 1936)  
*UNTITLED*  
 Oil on board  
 Signed and dated 65 (lower centre)  
 61 x 91.5cm (24 x 36 in.)

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

**Exhibited:**  
 Nottingham, *Commonwealth Festival Exhibition*, 1965/1966  
 Jarrow, Bede Gallery, *New Vision 56-66*, 1984, no. 94

According to the label attached to the reverse of the frame it appears that the present work won 1st prize at the Commonwealth Biennale of Abstract Art in 1965.

£1,000-1,500



350





351

**351 λ**  
**ERIC HAACHT (BRITISH 20TH/21ST CENTURY)**  
*PORTRAIT STUDY*  
 Acrylic  
 37 x 28cm (14½ x 11 in.)  
  
**Provenance:**  
 Smithson Gallery, UK  
  
*'My paintings are essentially about life and death. I think all forms of portraiture are really a way of confronting our own morality, and leaving something of ourselves behind.'* Eric Haacht  
  
**£600-800**



352

**352**  
**SHIQUAN ZOU (CHINESE B. 1965)**  
*CLASSICAL SCULPTURE*  
 Oil on canvas  
 Signed, inscribed and dated 2020 (lower right), further Signed, inscribed and dated 2020 (verso)  
 100 x 80cm (39¼ x 31¼ in.)  
  
**£1,000-1,500**



353

**353**  
**IRENE CHOU (CHINESE 1924-2011)**  
*INFINITY LANDSCAPE*  
 Watercolour and ink  
 Signed with monogram (lower right)  
 48 x 45cm (18¾ x 17½ in.)  
  
**Provenance:**  
 Hanart 2, Contemporary Art, Hong Kong  
 Purchased from the above in February 1990 by the present owner  
  
**£600-800**



354

**354**  
**IRENE CHOU (CHINESE 1924-2011)**  
*INFINITY LANDSCAPE*  
 Watercolour and ink  
 Signed with monogram (lower right)  
 48.5 x 45cm (19 x 17½ in.)  
  
**Provenance:**  
 Hanart 2, Contemporary Art, Hong Kong  
 Purchased from the above in February 1990 by the present owner  
  
**£600-800**





355

355 λ  
SARA POPE  
(BRITISH B. 1973)  
*COQUETTE*  
Acrylic on board  
Signed and titled (verso)  
Diameter: 120cm (47in.)

£2,000-3,000

356 λ  
DAVID SPILLER  
(BRITISH 1942-2018)  
*UNTITLED (POPEYE)*  
Mixed media  
62 x 54cm  
(24¼ x 21¼ in.)

£400-600

357 λ  
ANDY PANKHURST  
(BRITISH B. 1968)  
*CADDICK BOWLING*  
Oil on canvas  
Signed and signed with  
monogram, titled, dated  
2003 and inscribed  
(verso)  
30 x 20.5cm (11¾ x 8 in.)

Provenance:  
Browse & Darby, London

Andrew Caddick  
taking seven wickets  
in Australia's second  
innings, Sydney, 2003.

£500-700



356



357

358 †  
MIKE KELLEY (AMERICAN 1954-2012)  
*LINGAM AND YONI (GROSSE ÎLE)*  
Wood, metal, soil, wooden sticks, plastic,  
paper and dirt  
138 x 46.5 x 46.5cm (54¼ x 18¼ x 18¼ in.)

Executed in 2002.

Provenance:  
Patrick Painter Inc., Los Angeles  
Simon Lee Gallery, London  
Acquired from the above by the present  
owner

Exhibited:  
Los Angeles, Patrick Painter Inc., *Mike Kelley:*  
*Black Out*, April-May 2002  
London, Simon Lee Gallery, *Elective Affinities*,  
July-August 2014

Literature:  
Bruce Hainley, 'Mike Kelley - Patrick Painter,  
Los Angeles', *Artforum*, vol. 41, no. 2, October  
2002, p. 150 (series listed and illustrated)  
Mike Kelley, John C. Welchman, *Minor*  
*Histories: Statements, Conversations,*  
*Proposals*, Cambridge, MA, 2004, p. 161  
(series listed)

£2,000-3,000



358





359

359 λ  
TERENCE COVENTRY (BRITISH 1938-2017)  
*LYING HOUND*  
Bronze  
Signed with initials, numbered 1/10 and  
stamped with Pangolin London foundry mark  
34 x 43cm (13¼ x 16¾ in.)

£2,000-3,000



360 (part lot)

360 λ  
ERNEST HOWARD SHEPARD (BRITISH 1879-1976)  
*HE LED THEM INTO THE CHALK PIT*  
Pencil  
Signed (lower right)  
11 x 9cm (4¼ x 3½ in.)

A study for an illustration in 'Bertie's Escapade' by Kenneth  
Grahame, 1949.

**Provenance:**  
Estate of the Artist  
Sally Hunter Fine Art Ltd., London  
Private Collection, The Hon. Mrs D. Hazelrigg (acquired from the  
above in December 1988)

**Exhibited:**  
London, Sally Hunter Fine Art Ltd., November-December  
1988, no. 205 (ex cat.)

Sold together with a copy of the 1977 edition of the book. (2)

£2,000-3,000



361

361 λ  
SOPHIE RYDER (BRITISH B. 1963)  
*LADY-HARE WITH HOUND*  
Bronze with grey patina  
Signed, dated 99 and numbered 3/9  
Height 62cm (24¼in.)

£8,000-12,000





362

**362**  
**WILLEM STERNBERG DE BEER**  
 (SOUTH AFRICAN B. 1941)  
*MISCHIEF - HIGHLAND GORILLA*  
 Oil on canvas  
 Signed (lower right)  
 35.5 x 45.5cm (13¾ x 17¾ in.)

£400-600



363

**363 λ**  
**ALAN M. HUNT (BRITISH B. 1947)**  
*CHEETAH*  
 Acrylic on board  
 Signed and dated 00 (lower left)  
 20 x 30.5cm (7¾ x 12 in.)  
 Together with *The Sappi Portfolio*, Alan Hunt's  
*African Wilderness*, the deluxe edition number  
 86/100, 1998, published by Washington  
 Green Fine Art Publishing Company Ltd.,  
 comprising 12 photo-lithographs, each signed  
 and numbered 86/995. Together with a  
 certificate of authenticity signed by the artist.

£600-800

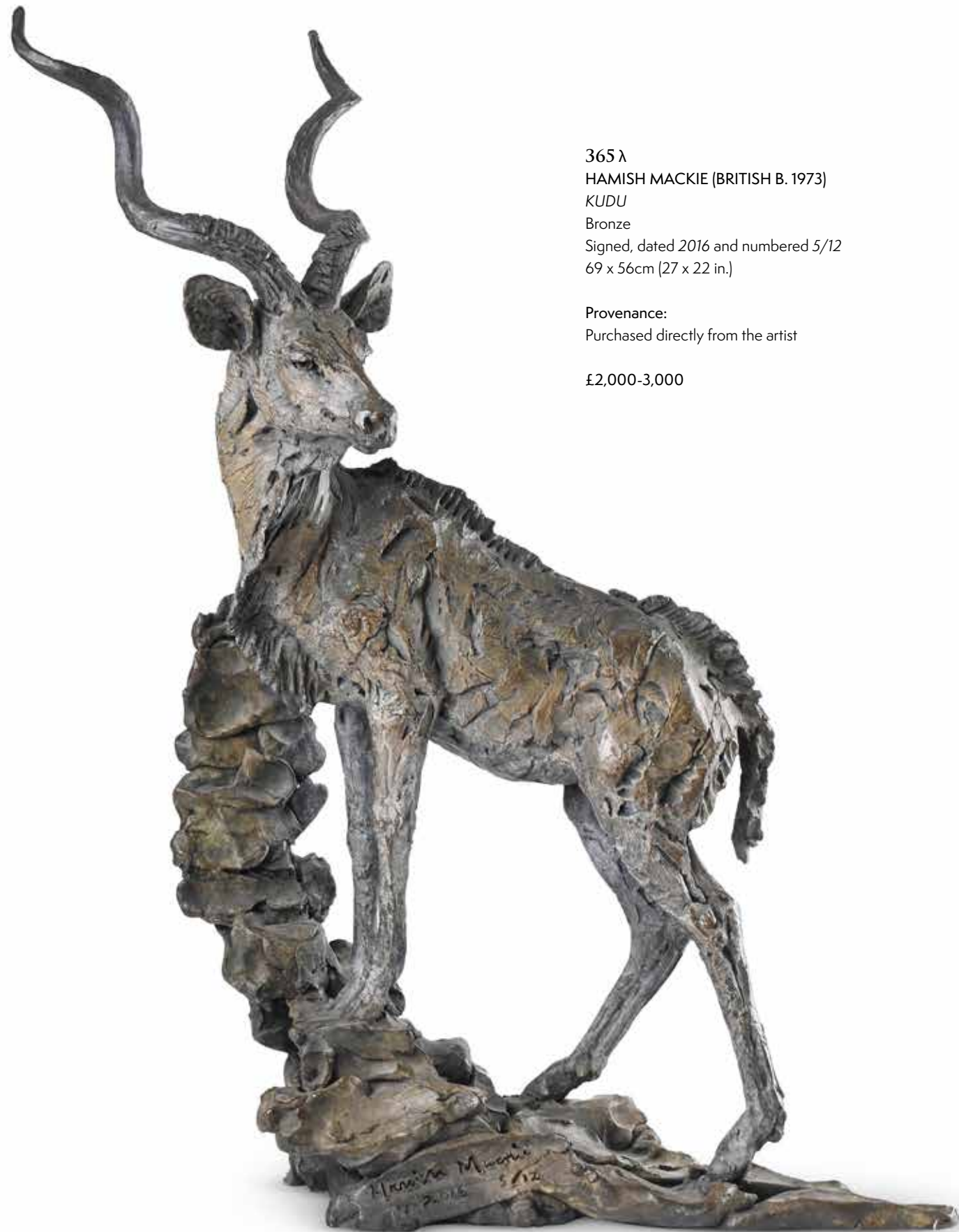


364

**364 λ**  
**MARK CORETH (BRITISH B. 1958)**  
*HEAD OF A SABLE ANTELOPE*  
 Bronze  
 Signed and numbered 4/9  
 Height (excluding base): 67cm (26¼in.)

£4,000-8,000





365

365 λ  
HAMISH MACKIE (BRITISH B. 1973)  
*KUDU*  
Bronze  
Signed, dated 2016 and numbered 5/12  
69 x 56cm (27 x 22 in.)

Provenance:  
Purchased directly from the artist

£2,000-3,000



366

366 λ  
JONATHAN KNIGHT (BRITISH B. 1959)  
*HIPPOPOTAMUS*  
Bronze  
Signed, stamped with *Lunts* foundry mark and numbered 8/12  
30 x 47cm (11¾ x 18½ in.)

This model was conceived in 2007 and cast in 2011.

£4,000-6,000



367 λ  
NICOLA HICKS (BRITISH B. 1960)  
*TRICKY BUSINESS*  
Bronze with terracotta and dark grey patina  
Signed with initials, dated 91 and numbered  
1/1 (to underside base)  
Height (including base): 89cm (35 in.)  
  
£3,000-5,000



367



368

368 λ  
DOUGLAS BADCOCK (NEW ZEALANDER 1922-2009)  
*RAI VALLEY, NEW ZEALAND*  
Oil on board  
Signed and dated 79 (lower right), inscribed to backboard (verso)  
30.5 x 40cm (12 x 15½ in.)  
  
Provenance:  
Acquired directly from the artist in 1979  
  
£400-600

369 λ  
SUSANNAH ROYLE LESTER (BRITISH 20TH CENTURY)  
*STUDY OF A HARE*  
Oil on board  
Signed with initials S.R. (lower left) and dated '99 (lower right)  
81 x 37cm (31¾ x 14½ in.)  
  
£300-500



369



INDEX

A

Adams, Norman	311
Allinson, Adrian Paul	130, 132
Annigoni, Pietro	150
Attukwei Clottey, Serge	348
Ayrton, Michael	288

B

Badcock, Douglas	368
Barrow, Julian	249
Beanland, Frank	10
Berlin, Sven	24
Blow, Sandra	7, 8
Bottini, Georges	188
Bowen, Denis	21, 22
Bradley, Martin	19
Brangwyn, Sir Frank	163
Bratby, John	302, 303
Brown, Hugh Boycott	247
Brown, Stephen	238

C

Canney, Michael	1
Carline, Hilda	52, 53,55, 58, 59, 60, 61, 62, 63,64, 65, 66, 67, 68, 69, 70, 72
Carline, Sydney William	77, 79, 81
Carline, George	82, 83, 84, 85, 86, 87, 88, 89
Caro, Anthony	295
Carter, Beth	26
Cascella, Andrea	18
Caziel	183, 190, 194
Childish, Billy	304
Chou, Irene	353, 354
Clausen, George	134
Cockrill, Maurice	340, 341
Connard, Philip	141
Coreth, Mark	364
Coventry, Terence	359
Craig, James Humbert	252
Crook, P.J.	234, 235
Crosbie, William	327

D

Da Silva, Chico (Francisco)	220
Davidson, Bessie	180

Davies, Philip	219
Davy, Leo	314
De Ganay, Sébastien	342
De Glehn, Wilfred Gabriel	162
De Vree, Eric	213, 263
Denaro, Melita	336
Dobson, Frank	273, 278, 279, 280
Duffin, John	312
Dufy, Jean	169, 171
Dufy, Raoul	172
Dunstan, Bernard	259, 260
Durrant, Roy Turner	11, 12, 13, 15
Dyf, Marcel	166

E

Elwell, Frederick William	140
Elwes, Damien	266
Epstein, Sir Jacob	271
Epworth Allen, Harry	27

F

Fedden, Mary	242, 244
Fergusson, John Duncan	322
Fini, Leonor	221
Frost, Sir Terry	4, 5, 6

G

Gaudier-Brzeska, Henri	32, 152
Gear, William	16, 17, 20
Giran-Max, Léon	175
Godwin, Mary	298
Gosse, Sylvia	131
Grant, Keith	276, 277, 281, 282, 283
Grassie, Andrew	328, 329, 330, 331, 332
Greaves, Walter	148
Green, Anthony	231
Gwynne-Jones, Allan	129

H

Haacht, Eric	351
Hall, Fred	149
Hall, Clifford	261
Hayden, Henri	181
Helleu, Paul César	185, 186, 187
Henry, George	139
Heron, Patrick	3
Hicks, Nicola	367
Holland, Harry	142

Howard, Ernest	360
Howard, Ken	250
Howson, Peter	308, 309, 310
Hughes, Patrick	211
Hunt, M. Alan	363

I

Ingham, Bryan	2
Iten, Hans	178
Jianjun, Zhan	112

J

John, Vivien	321
Johnstone, Gwyneth	243
Jullien, Louis Marie	193

K

Kelley, Mike	358
Kennington, Eric	33, 34, 35,36, 37, 38, 39, 40, 41, 42, 43
Khanna, Balraj	349
Kitaj, R.B.	212
Knight, Jonathan	366
Knigth, Dame Laura	284, 285
Krut, Ansel	334
Kuhfeld, Peter	262

L

Lamb, Henry	301
Lambie, Jim	338
Lamorna Birch, Samuel John	136
Landy, Michael	344
Lavery, Sir John	147
Le Brocquy, Louis	226, 227
Lilley, Gail	265
Lloyd, James	228, 229, 230, 233
Loiseau, Gustave	173, 177
Luce, Maximilien	174

M

Mackie, Hamish	365
Maddox, Conroy	214, 215, 216, 218
Makinson, Trevor	299
Malherbe, William	164, 165
Mcevoy, Ambrose	143, 144, 145, 146
Mcfadyen, Jock	306
Mcguigan, Bernard	30
Mellon, Campbell Archibald	253

Meninsky, Bernard	325
Millar, Watt John	135

N

Nash, John	28, 29
Nellemose, Knud	317
Nemon, Oscar	138, 305, 333
Newcomb, Mary	237
Newton, Algernon	133
Nicholson, Ben	14

O

Onsi, Omar	179
Orpen, Sir William	154, 155, 157, 159
Ozenfant, Amédée	222

P

Pankhurst, Andy	357
Paolozzi, Sir Eduardo	196, 197, 198, 199, 200, 201, 202, 203, 204
Peake, Mervyn	289, 290
Petley, Roy	246, 248
Philpot, Glyn	156
Piper, John	291
Plazzotta, Enzo	158
Pope, Sara	355
Procktor, Patrick	205, 206, 207, 208
Procter, Dod	296

R

Rao, Ramo	350
Ray, Man	189
Riaz, Khadiga	23
Richards, Ceri	272, 274, 275
Rogers, Claude	103, 320
Ross, Eberhard	343
Royle Lester, Susannah	369
Royo, Jose	167
Russell, Sir William	153, 161
Ryder, Sophie	361

S

Salsbury, Frank Owen	137
Schoeler, Christian	236
School, French	170
School, British	324
Seago, Edward	256, 257, 258
Seraphim, Juliana	223, 224, 225

Sharp, Dorothea	240, 241, 245
Shaw, George	335, 337
Shawzin, Stella	318
Sichel, Ernest Leopold	264
Smith, Sir Matthew	128
Soldevilla, Loló	9
Souverbie, Jean	195
Spare, Austin Osman	151
Spear, Ruskin	300
Spencer, Sir Stanley	44, 45, 46, 47, 48, 49, 50, 51, 54, 56, 57, 71, 73, 74, 76, 90, 91, 92, 93, 94, 95, 96, 97, 101, 102, 104, 105, 106, 107, 108, 109, 110, 111, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 127
Spencer, Unity	75, 78, 80
Spencer, Gilbert	98, 99, 100, 123, 124, 125, 126

Spiller, David	356
Stanton Ward, John	297
Stebbing, Peter	326
Steggles, Walter	255
Sternberg De Beer, Williem	362
Stomps, Louise	217
Sutherland, Graham	293

T

Talmage, Algernon	254
Tilson, Joe	209, 210
Topolski, Feliks	315, 316

U

Uhlman, Fred	267
--------------	-----

V

Vaughan, Keith	286, 287, 292, 294
Venard, Claude	182
Vogler, Paul	176
Vuillard, Edouard	168

W

Wade, Jonathan Armigel	232
Walkowitz, Abraham	190, 192
Watson, Harry	160
Whistler, Rex	31
Whiting, Frederic	323
Willis, Victor	251
Willsher, Brian	345, 346, 347
Wolfe, Edward	319

Wolfsfeld, Erich	268
Wolmark, Alfred Aaron	269, 270
Woolcock, Tim	313
Wragg, John	307
Wynter, Bryan	25

Y

Young, Henrietta	239
------------------	-----

Z

Zangs, Herbert	339
Zinkeisen, Doris	184
Zou, Shiquan	352



# TALES FROM THE ART CRYPT

WORKS FROM THE RICHARD FEIGEN COLLECTION



MAX BECKMANN (GERMAN 1884-1950)  
*GROSSER STEINBRUCH IN OBERBAYERN (LARGE QUARRY IN UPPER BAVARIA)*  
Oil on canvas  
86.5 x 119cm (34 x 46¾ in.)

AUCTION | NEWBURY | 2 JULY

Enquiries: [pictures@dreweatts.com](mailto:pictures@dreweatts.com) 01635 553 553

**dreweatts.com**  
NEWBURY | LONDON



**DREWEATTS**  
EST. 1759

# MODERN DESIGN & DECORATIVE ART



JACQUES DUVAL-BRASSEUR (FRENCH, 1934-2021)  
A GILT METAL 'TREE' TABLE; CIRCA 1970  
SOLD FOR £20,160 (MAY 2025)

## INVITING ENTRIES

AUCTION DATE: 15 OCTOBER | ENTRIES CLOSE: 27 AUGUST

For a free auction valuation: [design@dreweatts.com](mailto:design@dreweatts.com) 01635 553 553

**dreweatts.com**  
NEWBURY | LONDON



**DREWEATTS**  
EST. 1759



# COMING UP AT DREWEATTS & FORUM AUCTIONS

- 19 June | Dreweatts

Art & Interiors
- 19 June | Forum Auctions

A Sixth Selection of 16th and 17th Century English Books from the Fox Pointe Manor Library
- 24 & 25 June | Dreweatts

Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 24 & 25 June | Dreweatts

Fine Wine, Champagne, Vintage Port and Spirits
- 2 July | Dreweatts

Tales from the Art Crypt:  
Works from The Richard Feigen Collection
- 2 July | Forum Auctions

Jack Shirreff at 107 Workshop: The Collection of a Master Printer
- 8 July | Dreweatts

Japanese Prints: Art Of The Woodblock
- 10 July | Dreweatts

Modern and Contemporary Art
- 29 July | Dreweatts

Fine Wine, Champagne, Vintage Port and Spirits
- 30 July | Dreweatts

Art & Interiors
- 6 August | Dreweatts

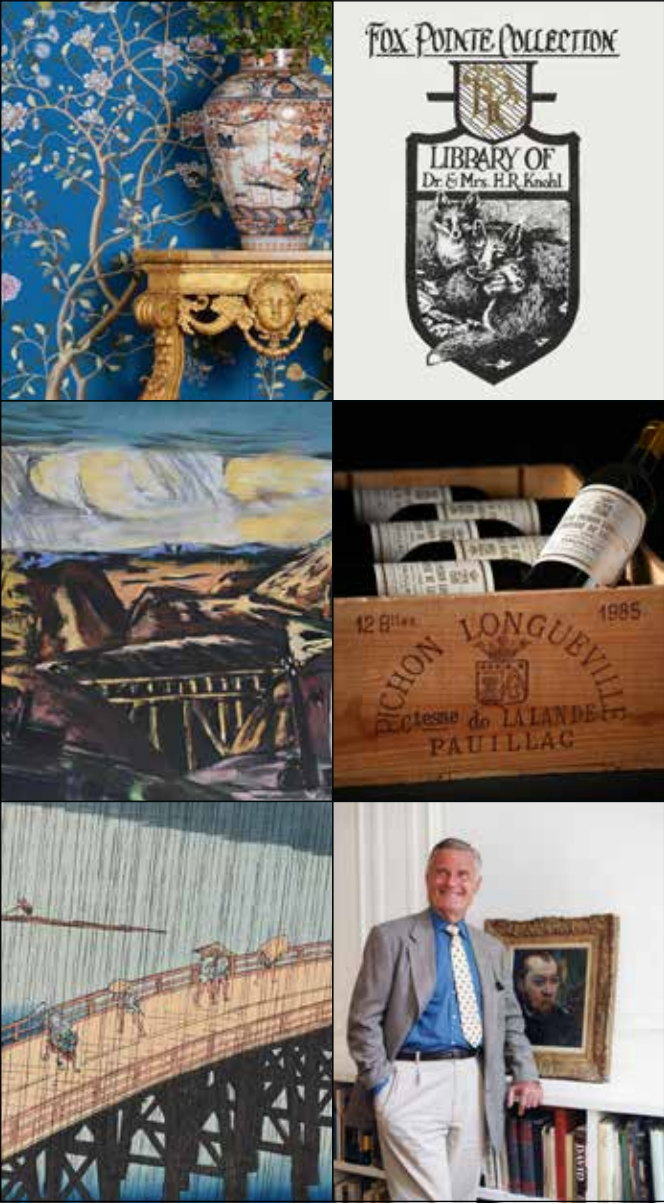
Silver, Watches and Luxury Accessories
- 13 August | Dreweatts

Single Owner Sale
- 28 August | Dreweatts

Art & Interiors
- 9 September | Dreweatts

Fine Clocks, Barometers and Scientific Instruments
- 10 & 11 September | Dreweatts

Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art



**dreweatts.com**  
info@dreweatts.com  
**NEWBURY**  
**01635 553 553**  
**LONDON**  
**020 7839 8880**

**forumauctions.co.uk**  
info@forumauctions.co.uk  
**LONDON**  
**020 7871 2640**

**NOW INVITING ENTRIES**

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

**DREWEATTS**  
EST. 1759



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

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

## IMPORTANT NOTICES

**BUYING AT DREWEATTS**

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

**BIDDING IN PERSON**

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

**COMMISSION BIDS**

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

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

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

**CONDITION**

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

**COMMISSION CHARGES**

All purchases are subject to a buyer’s premium, which is charged per lot at 27% of the hammer price (32.4% including VAT) up to and including £20,000, 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price (24% including VAT) in excess of £500,001. 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.

**Y CITES REGULATIONS**

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at [www.gov.uk/guidance/cites-imports-and-exports](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](mailto: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 27% of the hammer price up to and including £20,000, 26% of the hammer price from £20,001 up to and including £500,000, and 20% of the hammer price in excess of £500,001. 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 us to you;  
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;  
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;  
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;  
(vi) to retain that or any other Lot sold to you until you pay the total amount due;  
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;  
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.  
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.  
9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)  
10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.  
Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.  
11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.  
Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.  
12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.  
14. **DESCRIPTIONS AND CONDITION**  
(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".  
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.  
15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or  
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.  
The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.  
16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](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)

CHAIRMAN

Will Richards

DEPUTY CHAIRMAN

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  
Qinyi He  
[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  
Rosie Jarvie  
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 Walsh  
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  
Luke McGurk  
[design@dreweatts.com](mailto:design@dreweatts.com)

OLD MASTER, BRITISH AND

EUROPEAN ART  
Brandon Lindberg  
Lucy Darlington  
Daniele Amesso  
Isabelle Rietkerk  
[pictures@dreweatts.com](mailto:pictures@dreweatts.com)

WINE

Hugo Spencer  
Mark Robertson  
Violette Jongbloed  
[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 Cliff  
[valuations@dreweatts.com](mailto:valuations@dreweatts.com)









DREWEATTS

EST. 1759