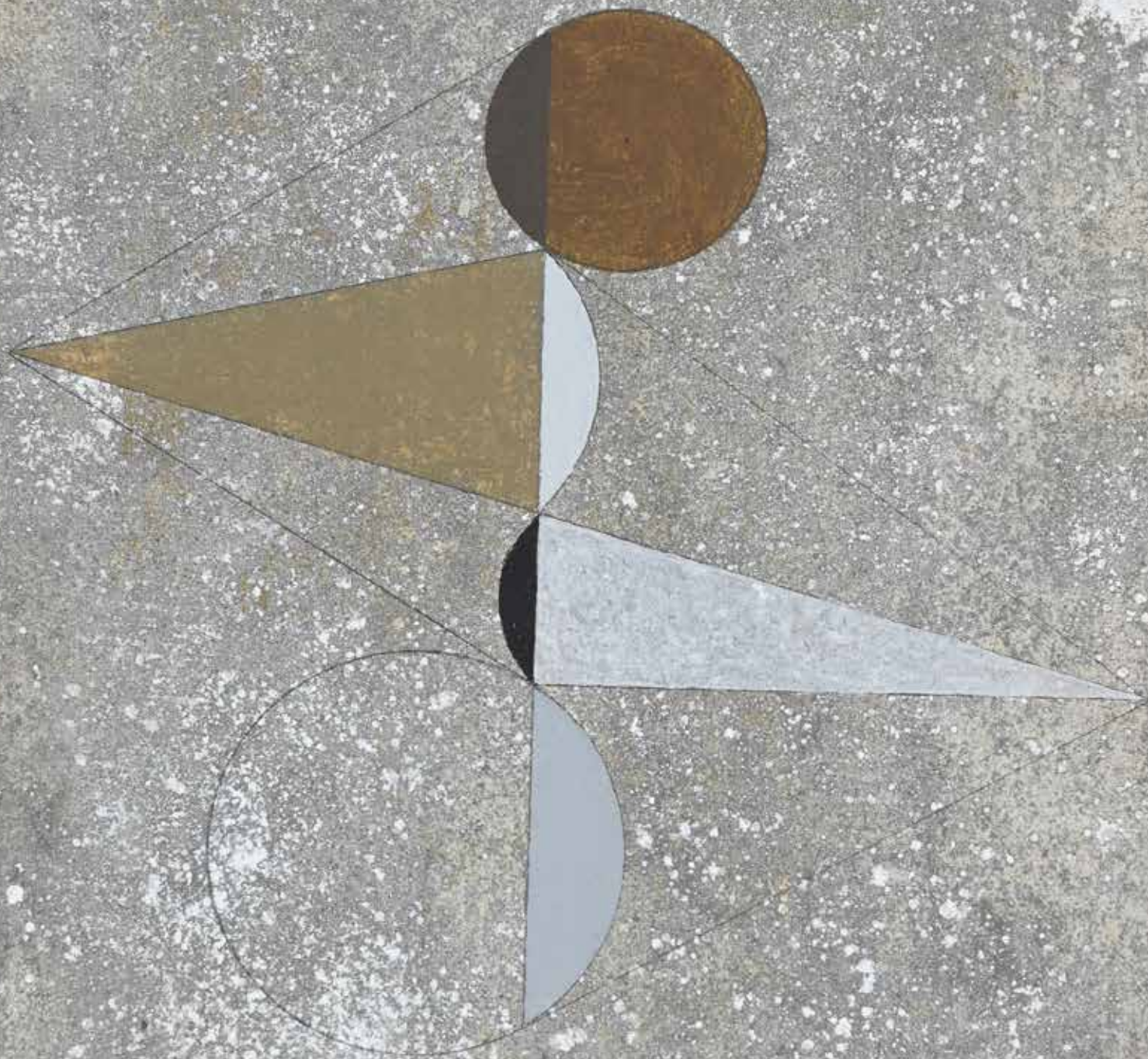


DREWEATTS

EST. 1759



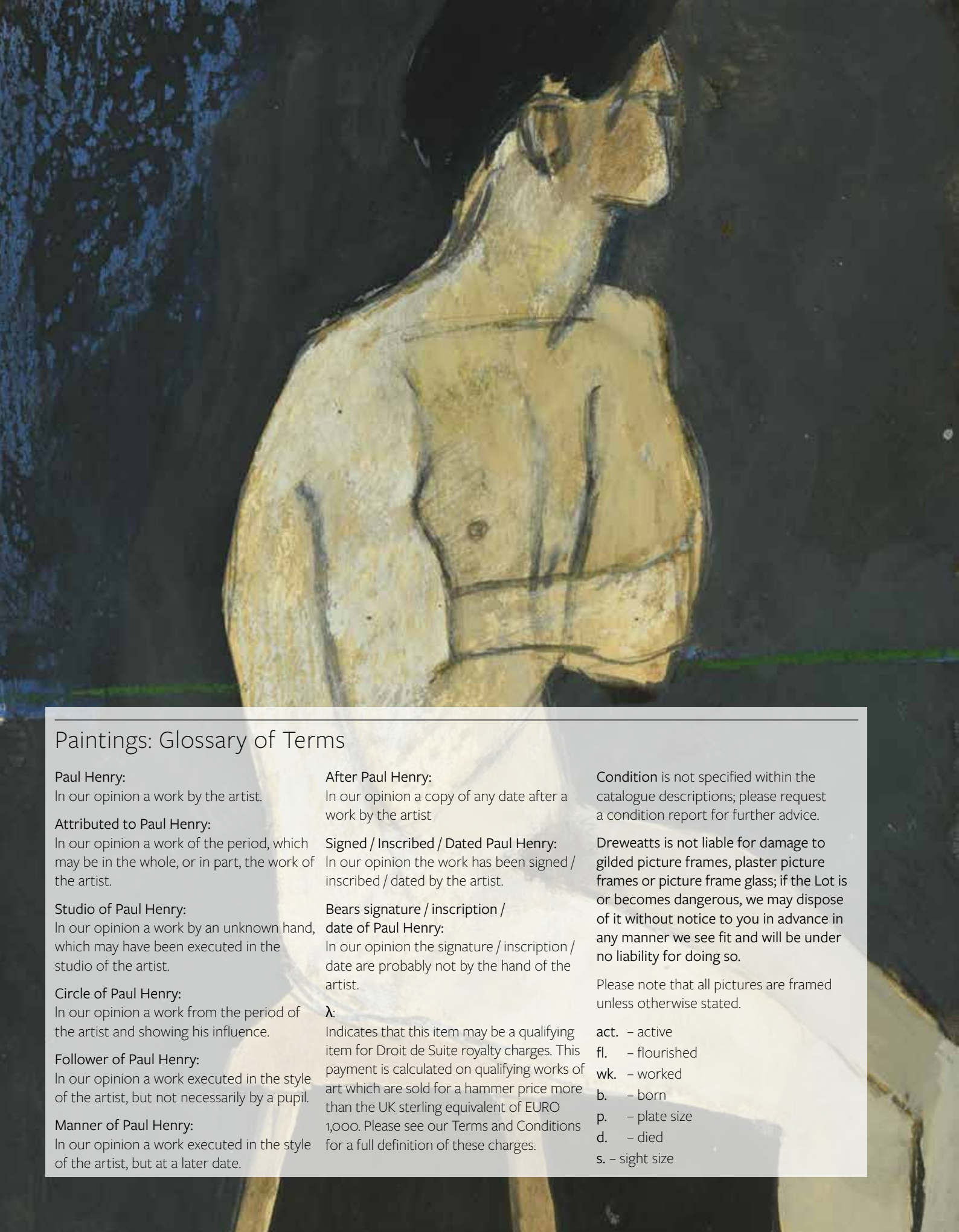
MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | WEDNESDAY 15 MARCH 2023

DREWEATTS
EST. 1759

MODERN AND CONTEMPORARY ART
DONNINGTON PRIORY | WEDNESDAY 15 MARCH 2023 | 10.30AM





Paintings: Glossary of Terms

Paul Henry: In our opinion a work by the artist.	After Paul Henry: In our opinion a copy of any date after a work by the artist	Condition is not specified within the catalogue descriptions; please request a condition report for further advice.
Attributed to Paul Henry: In our opinion a work of the period, which may be in the whole, or in part, the work of the artist.	Signed / Inscribed / Dated Paul Henry: In our opinion the work has been signed / inscribed / dated by the artist.	Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.
Studio of Paul Henry: In our opinion a work by an unknown hand, which may have been executed in the studio of the artist.	Bears signature / inscription / date of Paul Henry: In our opinion the signature / inscription / date are probably not by the hand of the artist.	Please note that all pictures are framed unless otherwise stated.
Circle of Paul Henry: In our opinion a work from the period of the artist and showing his influence.	λ: Indicates that this item may be a qualifying item for Droit de Suite royalty charges. This payment is calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000. Please see our Terms and Conditions for a full definition of these charges.	act. – active fl. – flourished wk. – worked b. – born p. – plate size d. – died s. – sight size
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DREWEATTS
EST. 1759

MODERN AND CONTEMPORARY ART
DONNINGTON PRIORY | WEDNESDAY 15 MARCH 2023 | 10.30AM

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

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

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AUCTION NO. 14484

SPECIALISTS:

Jennie Fisher jfisher@dreweatts.com
Will Porter wporter@dreweatts.com
Francesca Whitham fwhitham@dreweatts.com

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Dreweatts London, 16-17 Pall Mall, St James's, London SW1Y 5LU
Monday 6 March: 10am – 4pm
Tuesday 7 March: 10am – 4pm
Wednesday 8 March: 10am – 4pm

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Sunday 12 March: 10 – 3pm
Monday 13 March: 10 – 4pm
Tuesday 14 March: 10 – 4pm
Day of sale: from 8.30am

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Front cover: Lot 1
Inside front cover: Lot 23
Opposite: Lot 32
Inside back cover: Lot 107
Back cover: Lots 17, 110 & 112

Catalogues £15 (£18 by post)





1

1 λ
JOHN WELLS (BRITISH 1907-2000)
SATELLITE
 Signed, titled and dated 1977 (verso)
 31 x 23,5cm (12 x 9¼ in.)

£2,000-3,000



2

2 λ
WILHELMINA BARNS-GRAHAM (BRITISH 1912-2004)
ASSEMBLAGE NO.4A
 Acrylic and collage on card
 Signed and dated 1982 (lower right)
 19.5 x 13.5cm (7½ x 5¼ in.)

Provenance:
 The Scottish Gallery, Edinburgh

Exhibited:
 Bath, Bath Festival Contemporary Art Fair, May 1983

£1,500-2,000



3

3 λ
TERRY FROST (BRITISH 1915-2003)
SUSPENDED FORMS
 Acrylic and collage
 Signed and dated 84 (lower right); further signed, titled and dated *Newlyn 1984* (to backing sheet)
 57 x 77.5cm (22¼ x 30½ in.)

£3,000-5,000



4

4 λ
TERRY FROST (BRITISH 1915-2003)
UNTITLED (RED, BLACK, BLUE, ORANGE)
 Acrylic and collage
 Signed (lower right); inscribed *Banbury 1968*, reworked *Newlyn 1975* (verso)
 52 x 42cm (20¼ x 16½ in.)

£4,000-6,000



5 λ
BRYAN WINTER (BRITISH 1915-1975)
LELANT CHURCH, CORNWALL
Watercolour and gouache
Signed and dated '54 (lower right)
30 x 49cm (11¾ x 19¼ in.)

Provenance:
Sale, Bonhams, Knightsbridge, 18 September 2012, lot 117
Sale, Bonhams, Oxford, 14 May 2014, lot 42
Zuleika Gallery, London
Acquired from the above by the present owner in November 2017

£2,500-3,500



6 λ
TERRY FROST (BRITISH 1915-2003)
UNTITLED (BROWN, BLACK & WHITE)
Acrylic and collage on canvas
46 x 61cm (18 x 24 in.)

Painted 1972-1978.

£4,000-6,000



7λ
ALAN LOWNDES (BRITISH 1921-1978)
TWO FIGURES AND A BLACK CAT
 Oil on paper
 Signed (lower left) and dated 1963 (lower right)
 44 x 29cm (17¼ x 11¼ in.)

Provenance:
 Marais Fine Arts, Guernsey

£5,000-7,000

8λ
GEORGE HAMMOND STEELE (BRITISH 1900-1960)
HARBOUR COTTAGES, ST. IVES
 Oil on board
 Signed (lower right)
 27.5 x 37.5cm (10¾ x 14¾ in.)

Provenance:
 The Leicester Galleries, London
 Estate of Stella Shawzin (1923-2020)

Exhibited:
 London, The Leicester Galleries,
 October 1957, no. 35

£1,500-2,000



8

9λ
FRED YATES (BRITISH 1922-2008)
BOATS ANCHORED AT THE SHORE
 Oil on board
 Signed and dated 67 (lower left)
 46 x 69cm (18 x 27 in.)

£2,000-3,000



9

10λ

LAURENCE STEPHEN LOWRY (BRITISH 1887-1976)

ON THE THAMES AT GREENWICH

Pencil

Signed and dated 1960 (lower left); further signed, titled and dated (to backboard)

24.5 x 35cm (9½ x 13¾ in.)

Provenance:

Probably The Piccadilly Gallery, London (purchased in the 1960s by the family of the present owner)

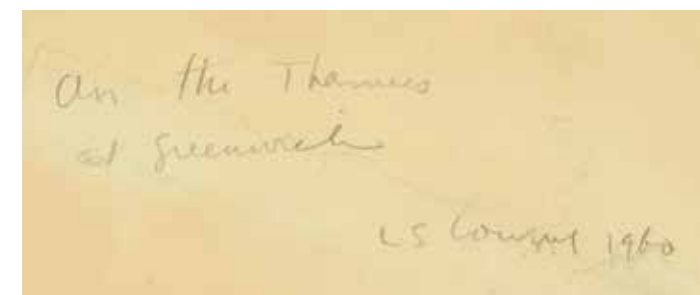
Thence by descent

Although Lowry was a regular visitor to London, he painted very few pictures of the city. However, there are a handful of views dating mostly from the late 1950s and early 1960s in which he depicts the capital. The most famous views are those of Piccadilly Circus, but he was also drawn to the river and there are a number of views of Greenwich and the surrounding area. The National Maritime Museum holds a view of Deptford power station from Greenwich, painted just a year before the present work, in 1959. The current drawing gives only an impression of the buildings along the shore, with the exception of one of Lowry's favourite motifs, the tall chimney, to the right of the composition. Otherwise, the view is dominated by a plethora of small boats jostling for position in the busy waterway.

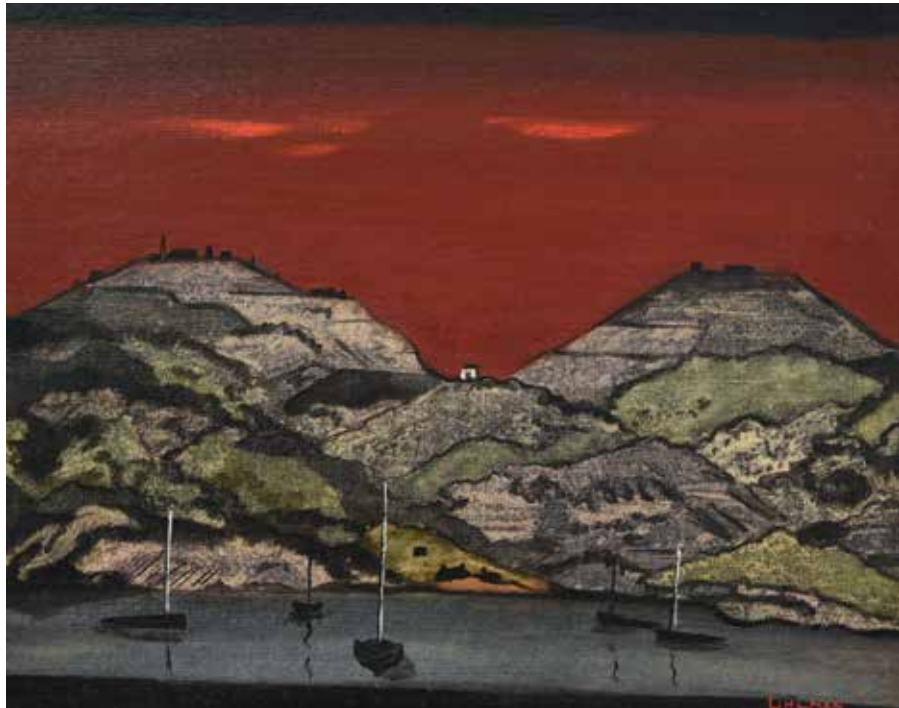
£20,000-30,000



10



10 (detail verso)



11

11 λ
FRED UHLMAN
(BRITISH/GERMAN 1901-1985)
A WELSH BAY
 Oil on canvas board
 Signed (lower right)
 39 x 49cm (15¼ x 19¼ in.)

Provenance:
 Belgrave Gallery Ltd., London

£1,500-2,500



12

12 λ
FRED UHLMAN
(BRITISH/GERMAN 1901-1985)
SEA COTTAGE IN A WELSH BAY
 Oil on canvas board
 Signed (lower right)
 41.5 x 51.5cm (16¼ x 20¼ in.)

Provenance:
 AIA Gallery, London
 Belgrave Gallery Ltd., London

£1,500-2,500



13

13 λ
FRED UHLMAN (BRITISH/GERMAN 1901-1985)
THE LIGHTHOUSE
 Oil on canvas
 Signed and dated 55 (lower right)
 61 x 91.5cm (24 x 36 in.)

Provenance:
 Zwemmer Gallery, London
 Belgrave Gallery Ltd., London

£3,000-5,000

Property from the Estate of Jean Marsden

To include an Important Collection of Works by
Dame Elisabeth Frink (1930-1993) | lots 14-33

14 λ

DAME ELISABETH FRINK (BRITISH 1930-1993)

TWO FIGURES, BOUND

Charcoal

Signed and dated '50 (lower centre)

54 x 37cm (21¼ x 14½ in.)

With 'Antarctic Landscape', pencil, ink and watercolour verso, also signed and dated 50 (upper right).

Provenance:

Beaux Arts, London/Bath

Jean Marsden, Private Collection (acquired from the above in May 2002)

Sold by the executors of the estate of Jean Marsden

£4,000-6,000



15 λ

DAME ELISABETH FRINK (BRITISH 1930-1993)

BIRD [FCR67]

Bronze

Signed (to base)

Height: 38.1cm (15in.)

Conceived in 1959 in an edition of 6.

Provenance:

Beaux Arts, London/Bath

Jean Marsden, Private Collection (acquired from the above in June 1997)

Sold by the executors of the estate of Jean Marsden

Literature:

Edwin Mullins (intro.), *The Art of Elisabeth Frink*, London, 1972, n.p., no. 19, illustration of another cast
Bryan Robertson (intro.), *Elisabeth Frink Sculpture: Catalogue Raisonné*, Salisbury, 1984, pp. 148-149, no. 56, illustration of another cast

Sarah Kent, Exhibition Catalogue, *Elisabeth Frink: Sculpture and Drawings 1952-1984*, London, Royal Academy, 1985, pp. 12, 50, no. 12, illustration of another cast

Annette Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 66, no. FCR67, illustration of another cast

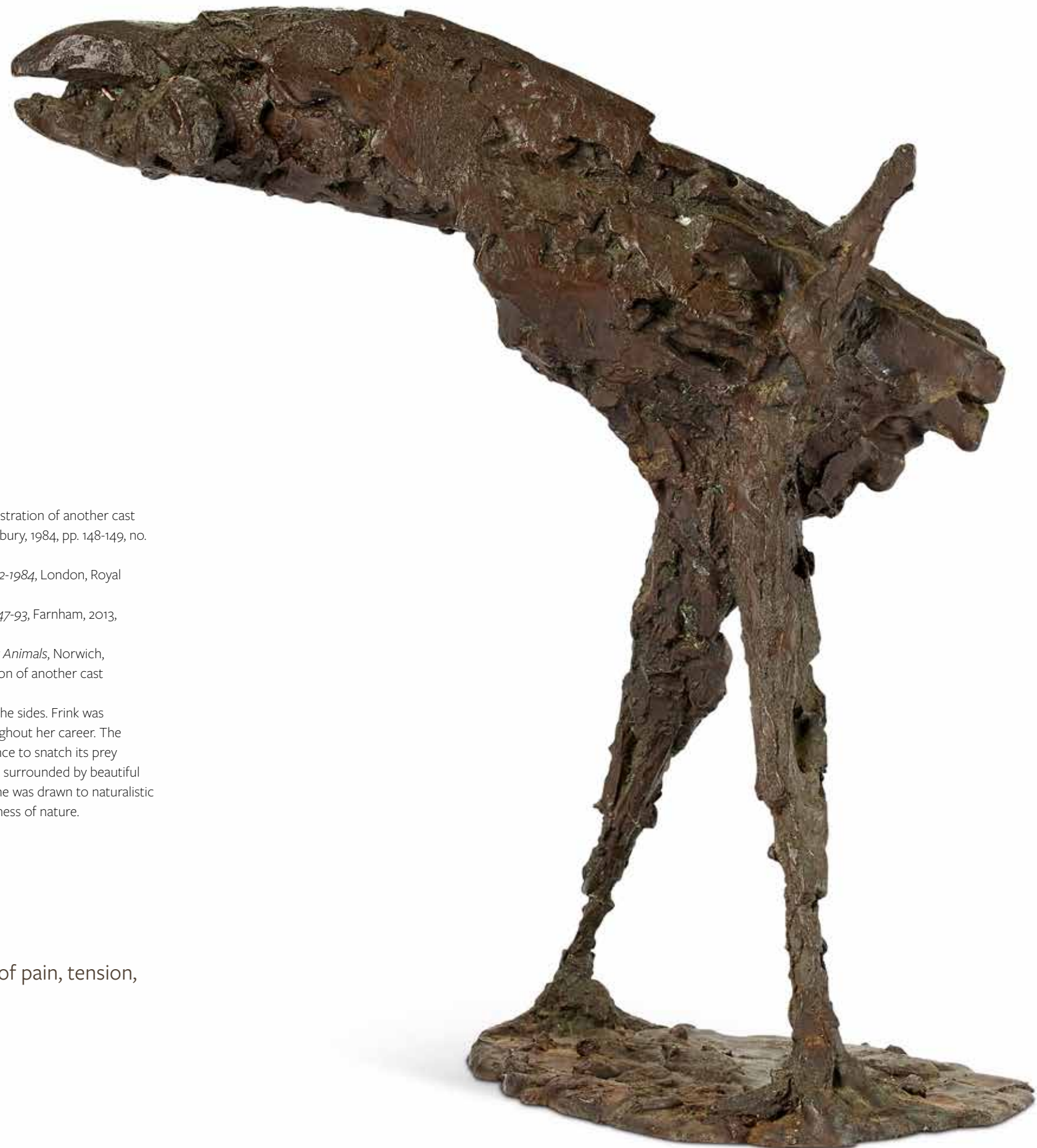
Calvin Winner (ed.), Exhibition Catalogue, *Elisabeth Frink: Humans and Other Animals*, Norwich, Sainsbury Centre for Visual Arts, 2018, n.p, exhibition not numbered, illustration of another cast

Bird, stands upright on human-like legs with wings stunted and clipped in at the sides. Frink was fascinated with humanity and the relationship between man and beast throughout her career. The strong beak reaching out is clearly animalistic and the bird is prepared in stance to snatch its prey and fight for its survival in the wild. Her childhood growing up in rural Suffolk surrounded by beautiful countryside, animals and birds influenced reoccurring themes in her work. She was drawn to naturalistic subject matter which raised questions of animalistic behaviours and the rawness of nature.

£20,000-30,000

“ My sculpture is ‘really vehicles for strong feelings of pain, tension, aggression and predatoriness’. ”

Elisabeth Frink, 1985



“Sculpture is a tactile art. You can feel what you are doing as you are doing it.”

Elisabeth Frink



16

16λ
DAME ELISABETH FRINK (BRITISH 1930-1993)

CARAPACE II [FCR121]

Bronze

Signed and numbered 4/6 (to the back)

30 x 67cm (11¾ x 26¼ in.)

Conceived in 1963.

Provenance:

Beaux Arts, London/Bath

Jean Marsden, Private Collection (acquired from the above in September 1996)

Sold by the executors of the estate of Jean Marsden

Literature:

Edwin Mullins (intro.), *The Art of Elisabeth Frink*, London, 1972, cat. no.47, illustration of another cast

Bryan Robertson (intro.), *Elisabeth Frink: Catalogue Raisonné*, Salisbury, 1984, cat. no.97, p.158, illustration of another cast

Annette Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 86, no. FCR121, illustration of another cast

£15,000-25,000



17

17λ

DAME ELISABETH FRINK (BRITISH 1930-1993)

STUDY FOR ALCOCK AND BROWN MEMORIAL

(HORIZONTAL BIRDMAN) [FCR114]

Bronze

Signed and numbered 4/9

(on the underside of right leg)

36 x 40cm (14 x 15½ in.)

Conceived *circa* 1962.

Provenance:

Beaux Arts, London/Bath

Jean Marsden, Private Collection

(acquired from the above in May 2005)

Sold by the executors of the estate of Jean Marsden

Literature:

Annette Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p.86, no. FCR114, illustration of another cast

The present work is a maquette for Frink's 1962 commission for Manchester Airport. The full scale bronze is dedicated to aviators John Alcock and Arthur Brown, who made the first non-stop transatlantic flight in June 1919. Similar to the tall 'Birdman' sculpture of 1960, the work also forms part of a series of bronzes inspired by photographs of French adventurer Leo Valentin. Valentin attempted to achieve flight by strapping bird-like wings to his arms but ultimately fell to a dramatic death at an airshow in Liverpool in 1956 in front of 100,000 people. News of the accident, along with photographs, was widely published in the press. The images resonated with Frink whose experience during the war meant that she already had a preoccupation with flight along with a fear of heights. The sculptures she produced as a result depict figures falling sometimes at the point of impact with the ground. Others, like the present work, depict the incongruous marriage of man and bird, the unlikely form struggling to attain flight, hindered by its short wings with legs flailing behind, and yet rising in spite of itself.

£10,000-15,000



18 λ
**DAME ELISABETH FRINK
(BRITISH 1930-1993)**
HAWK
Watercolour
Signed and dated 69 (lower left)
64 x 49.5cm (25 x 19¼ in.)

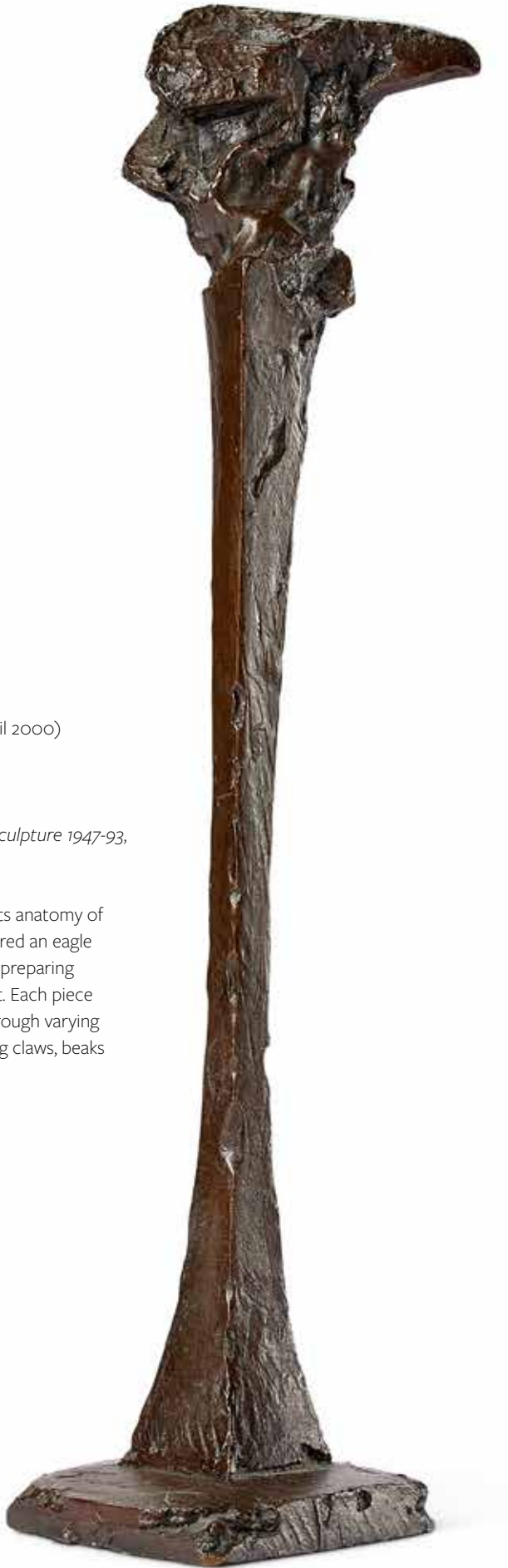
Provenance:
Beaux Arts, London/Bath
Jean Marsden, Private Collection
(acquired from the above
in May 1999)
Sold by the executors of the
estate of Jean Marsden

£2,000-3,000

19 λ
**DAME ELISABETH FRINK
(BRITISH 1930-1993)**
LYING DOWN HORSE
Pencil
Signed and dated '82 (lower right)
70 x 100cm (27½ x 39¼ in.)

Provenance:
Beaux Arts, London/Bath
Jean Marsden, Private Collection
(acquired from the above
in March 2004)
Sold by the executors of the
estate of Jean Marsden

£7,000-10,000



20 λ
DAME ELISABETH FRINK (BRITISH 1930-1993)
STUDY FOR STANDARD VI [FCR154]
Bronze
Signed and numbered 3/7 (to edge of base)
Height: 49cm (19¼in.)

Conceived in 1965.

Provenance:
Beaux Arts, London/Bath
Jean Marsden, Private Collection (acquired from the above in April 2000)
Sold by the executors of the estate of Jean Marsden

Literature:
Annette Ratuszniak (ed.), *Elisabeth Frink, Catalogue Raisonné of Sculpture 1947-93*,
London, 2013, p. 97, no. FCR154, illustration of another cast

The present lot derives from Frink's initial study of the eagle and its anatomy of movement. Frink created a series of 'Standard' forms which captured an eagle perched on a tall pedestal in various stages of movement such as preparing to launch, shaking of their feathers or raising their head to cry out. Each piece encapsulates the attributes of the shifting motions of an eagle through varying forms of abstraction whilst some illustrate precise details including claws, beaks and wings.

£4,000-6,000

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

Conceived in 1988.

Provenance:

Beaux Arts, London/Bath
Jean Marsden, Private Collection (acquired from the above in November 1995)
Sold by the executors of the estate of Jean Marsden

Literature:
Edward Lucie-Smith, *Elisabeth Frink, Sculpture Since 1984 & Drawings*, London, 1994, ref.SC38, p.187, illustration of another cast
Annette Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 178, no. FCR367, illustration of another cast

Frink was inspired to experiment with the use of colour following a trip to Australia in 1986. She was mesmerised by the vast desert landscape and the rich colours of the earth which were so different to that of the UK. Firstly, Frink tried painting on bronze but found that the technique didn't weather well. Ken Cook, who helped cast her sculptures for over 30 years, introduced Frink to the possibilities of colour patination. The present lot cast in 1988 showcases her experimentation with rich green hues.

£30,000-50,000



21

“ They’ve been man’s best friend for thousands of years.”

Elisabeth Frink, 1989

22 λ

DAME ELISABETH FRINK (BRITISH 1930-1993)

DOG (CHILDHOOD SCULPTURE) [FCR 401]

Bronze

Signed and stamped with the foundry mark (to the rear right leg), dated 1993, numbered 002 and stamped *Great Ormond Street/Children's Hospital/charity edition* (to the underside)

Height: 29.2cm (11¼in.)

Commissioned by The Morris Singer Foundry Ltd., Basingstoke, Hampshire, to be sold in aid of Great Ormond Street Hospital for Children, London. Originally designed to be cast in an edition of 350 however this was never completed. Courcoux & Courcoux Gallery took over the management of pre-existing Morris Singer casts and limited the edition to 50 with 6 artist copies. The present lot, made of solid bronze, is number 2 from the edition of 50 cast by The Morris Singer Foundry Ltd.

Provenance:

Great Ormond Street Ltd.

Jean Marsden, Private Collection (acquired from the above on 31 March 1993)

Sold by the executors of the estate of Jean Marsden

Literature:

Edward Lucie-Smith, *Elisabeth Frink, Sculpture Since 1984 And Drawings*, London, 1994, p.191, ref. no.SC73, illustration of another cast

Annette Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 189, no. FCR401, illustration of another cast

The topic of man’s best friend was explored by Frink during the late 1980s and early 1990s. Whilst dogs and their relationship with man had always fascinated the artist it was during her time spent at her home at Woolland in Dorset that sparked the inspiration for this series. Alex Csaky, Frink’s husband owned Hungarian gun-dogs and it was these majestic hounds whose strong muscular build and smooth coats could be transferred to sculpture. What is particularly striking is the way in which Frink captures the personality and character of the dog. We feel a sense of affection as the dog focuses outwards, sniffing the air with wide eyes looking expectantly at his master.

We would like to thank the late Ken Cook for all his kind assistance in cataloguing this lot.

£60,000-80,000



22



23 λ
DAME ELISABETH FRINK (BRITISH 1930-1993)
LYING DOWN HORSE
Watercolour and pencil
Signed and dated 1973 (lower right)
57.5 x 81cm (22½ x 31¾ in.)

Provenance:
Beaux Arts, London
Jean Marsden, Private Collection (acquired from the above in June 1997)
Sold by the executors of the estate of Jean Marsden

£7,000-10,000

24 λ
DAME ELISABETH FRINK (BRITISH 1930-1993)
STANDING HORSE [FCR402]
Bronze
Signed and numbered 4/10
(to rear right hoof)
36.5 x 44cm (14¼ x 17¼ in.)

Conceived in 1993.

Provenance:
Beaux Arts, London/Bath
Jean Marsden, Private Collection
(acquired from the above in May 1994)
Sold by the executors of the estate
of Jean Marsden

Literature:
Edward Lucie-Smith, *Elisabeth Frink Sculpture since 1984 and Drawings*, London, 1994, p. 191, no. SC74, illustration of another cast
Annette Ratuszniak (ed.), *Elisabeth Frink Catalogue Raisonné of Sculpture 1947-93*, Farnham, 2013, p. 189, no. FCR402, illustration of another cast

This is the last known work by Elisabeth Frink and shows the artist at her most relaxed depicting a subject matter that was very close to her heart. Frink had a good understanding of a horse's anatomy but here we are faced with a simple depiction of a strong standing form, capturing the essence of the animal rather than a realist depiction. Horses not only held a sentimental place in Frink's heart but came to represent her exploration of nature and humanity. She spoke about the many horses that had aided man by leading them into battle or ploughing fields, helping to sustain man over thousands of years. The horse came to represent a symbol of reliance in Frink's work.

£40,000-60,000



25 λ

HENRY MOORE (BRITISH 1898-1986)

MAQUETTE FOR STRAPWORK HEAD, 1950 (LH 289a)

Bronze

Signed and numbered 7/9 (to the left hand side)

Height: 10.2cm (4in.)

Conceived in lead in 1950 and cast in bronze in an edition of 9 in 1972.

Provenance:

Sale, Christie's, London, 25 November 1993, lot 55 (acquired directly from the artist by the late owner)

Sale, Christie's, London, 23 October 1996, lot 25

Berkeley Square Gallery, London

Jean Marsden, Private Collection (acquired from the above in July 1998)

Sold by the executors of the estate of Jean Marsden

Literature:

David Mitchinson (ed.), *Henry Moore: with comments by the artist*, London, 1981, pp. 106, 311, no. 203, illustration of another cast

Alan Bowness (ed.), *Henry Moore: Complete Sculpture 1949-54*, Vol. 2, London, 1986, p. 31, no. 289a, pls. 34-35, illustration of another cast

Susan Compton, *Henry Moore: Catalogue of the Royal Academy Exhibition*, London, Royal Academy of Arts, 1988, p. 226, no. 112, illustration of the lead version

Exhibition catalogue, *Henry Moore: Sculpture from the 40s and 50s*, London, Waddington Galleries, 1995, pp. 14-15, no. 5, illustration of the lead version

Exhibition catalogue, *Henry Moore: War and Utility*, London, Imperial War Museum, 2006, p. 51, no. 22, illustration of another cast

£10,000-15,000



25



26

26 λ
GILES PENNY (BRITISH B. 1962)
FOUR PANELS: NOAH CHARTS HIS JOURNEY; NOAH GOES TO THE BOAT BUILDERS; NOAH RETURNS FROM THE BANK; NOAH CHECKS THE SEA LEVEL
 Bronze
 Each signed with initials, dated 96 and variously numbered from an edition of 10
 31.5 x 22.5cm (12¼ x 8¾ in.) (4)

Provenance:
 Beaux Arts, London/Bath
 Jean Marsden, Private Collection (acquired from the above
 on 16 December 2003)
 Sold by the executors of the estate of Jean Marsden

£800-1,200

27 λ
DEBORAH VAN DER BEEK (20TH CENTURY)
RUNNING BULL
 Bronze
 Signed and numbered 3/9
 32 x 58cm (12½ x 22¾ in.)

Provenance:
 Campden Gallery, Chipping Campden
 Jean Marsden, Private Collection (acquired from the above
 on 11 March 2005)
 Sold by the executors of the estate of Jean Marsden

£800-1,200



27



29



28

28 λ
JOHN BELLANY (SCOTTISH 1942-2013)
AT THE WALDORF
 Watercolour
 Signed (lower left)
 76 x 59cm (29¾ x 23 in.)

Provenance:
 Beaux Arts, London/Bath
 Jean Marsden, Private Collection (acquired from the above in August 2002)
 Sold by the executors of the estate of Jean Marsden

£1,500-2,500

29 λ
DEBORAH VAN DER BEEK (20TH CENTURY)
DREAMER
 Bronze
 Signed and dated 06
 Height inc. base: 82cm (32¼ in.)

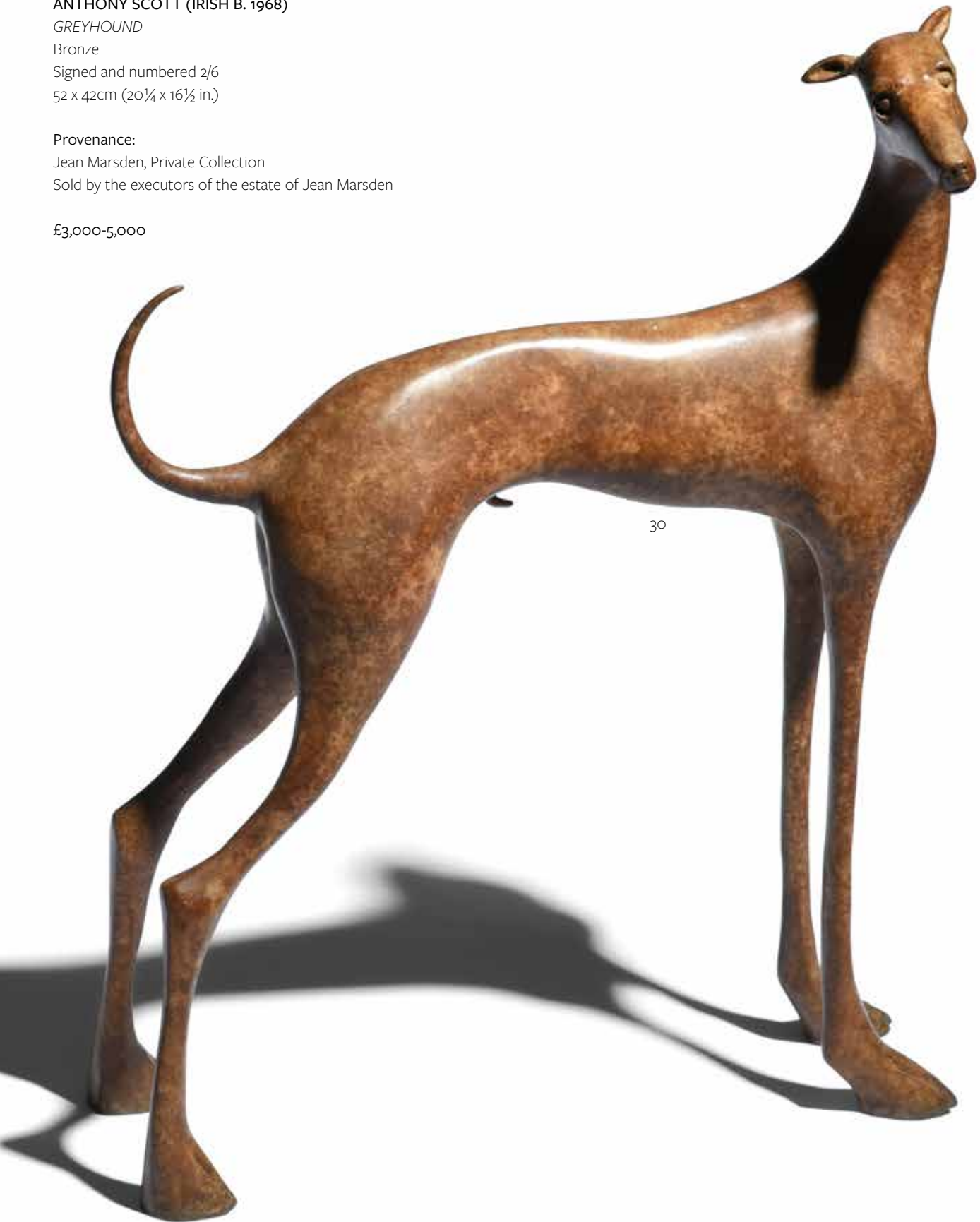
Provenance:
 Jean Marsden, Private Collection (acquired direct from the artist in 2006)
 Sold by the executors of the estate of Jean Marsden

£1,000-1,500

30 λ
ANTHONY SCOTT (IRISH B. 1968)
GREYHOUND
Bronze
Signed and numbered 2/6
52 x 42cm (20¼ x 16½ in.)

Provenance:
Jean Marsden, Private Collection
Sold by the executors of the estate of Jean Marsden

£3,000-5,000



30



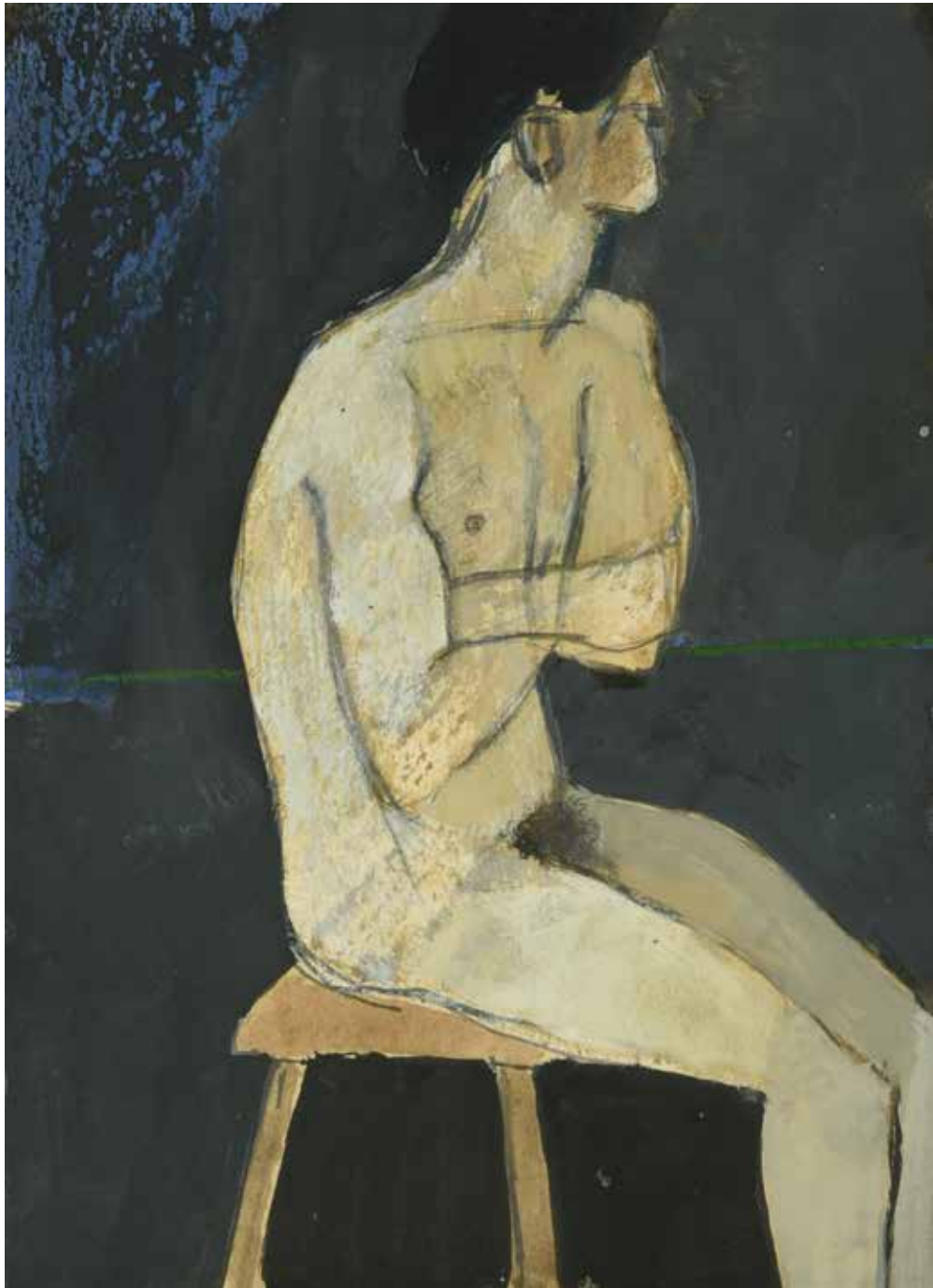
31

31 λ
OLIVIA MUSGRAVE (IRISH B. 1958)
SHEEP
Bronze
Signed
33 x 65cm (12 x 25½ in.)

From the edition of 5.

Provenance:
Beaux Arts, London/Bath
Jean Marsden, Private Collection (acquired from the above on 7 August 1995)
Sold by the executors of the estate of Jean Marsden

£2,000-3,000

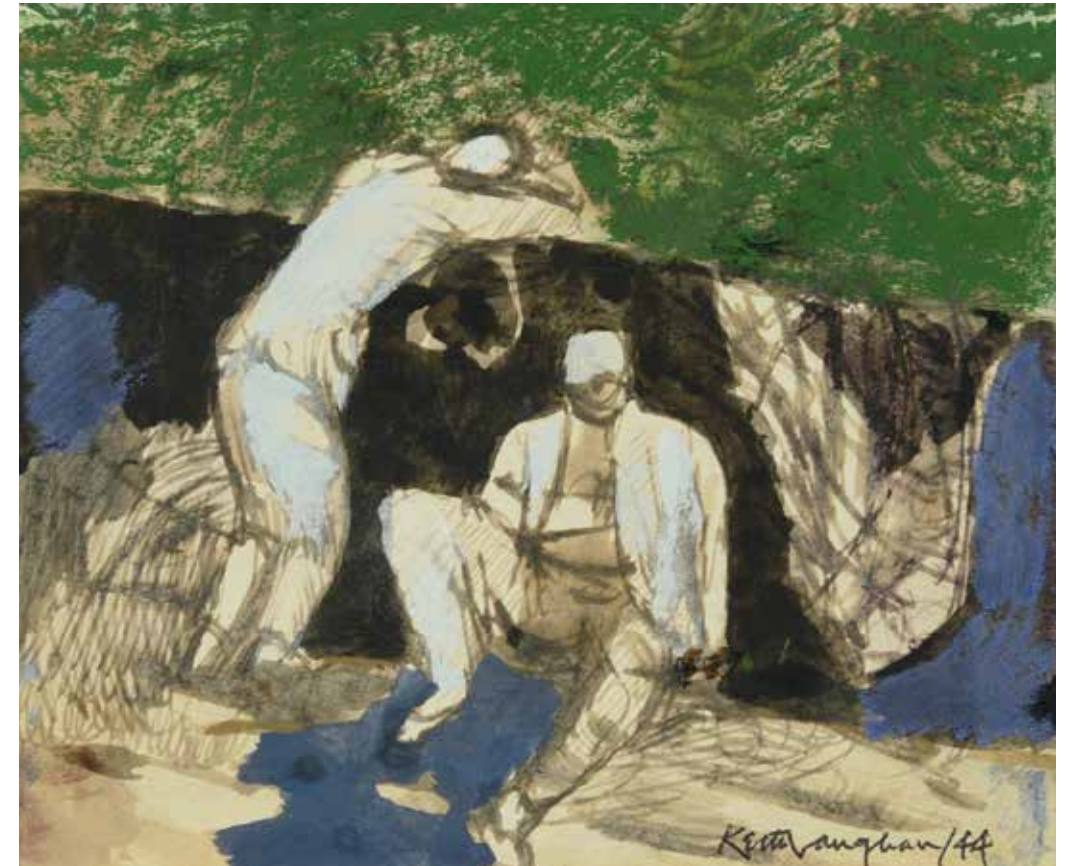


32

32 λ
KEITH VAUGHAN (BRITISH 1912-1977)
NUDE WITH FOLDED ARMS
 Pencil, crayon and gouache
 Signed and dated 1963 (lower centre) inscribed in artist's hand *Chinese model with folded arms*,
 1963 to label attached to backboard (verso)
 24.5 x 17.5cm (9½ x 6¾ in.)

Provenance:
 Beaux Arts, London/Bath
 Jean Marsden, Private Collection (acquired from the above in May 1996)
 Sold by the executors of the estate of Jean Marsden

£4,000-6,000



33

33 λ
KEITH VAUGHAN (BRITISH 1912-1977)
TWO LABOURERS RESTING
 Watercolour, ink and gouache
 Signed and dated 44
 (lower right)
 9.5 x 11.2cm (3½ x 4¼ in.)

Provenance:
 Agnews, London
 Jean Marsden, Private Collection
 (acquired from the above
 in January 1999)
 Sold by the executors of the
 estate of Jean Marsden

£3,000-5,000

Other Properties

34 λ
KEITH VAUGHAN (BRITISH 1912-1977)
STANDING MALE NUDE
 Pencil
 Dated 1948 (centre right)
 35 x 23.5cm (13¾ x 9¼ in.)

Provenance:
 Anthony Hepworth Fine Art, Bath
 Acquired from the above by the present owner in March 2007

£1,000-1,500



34



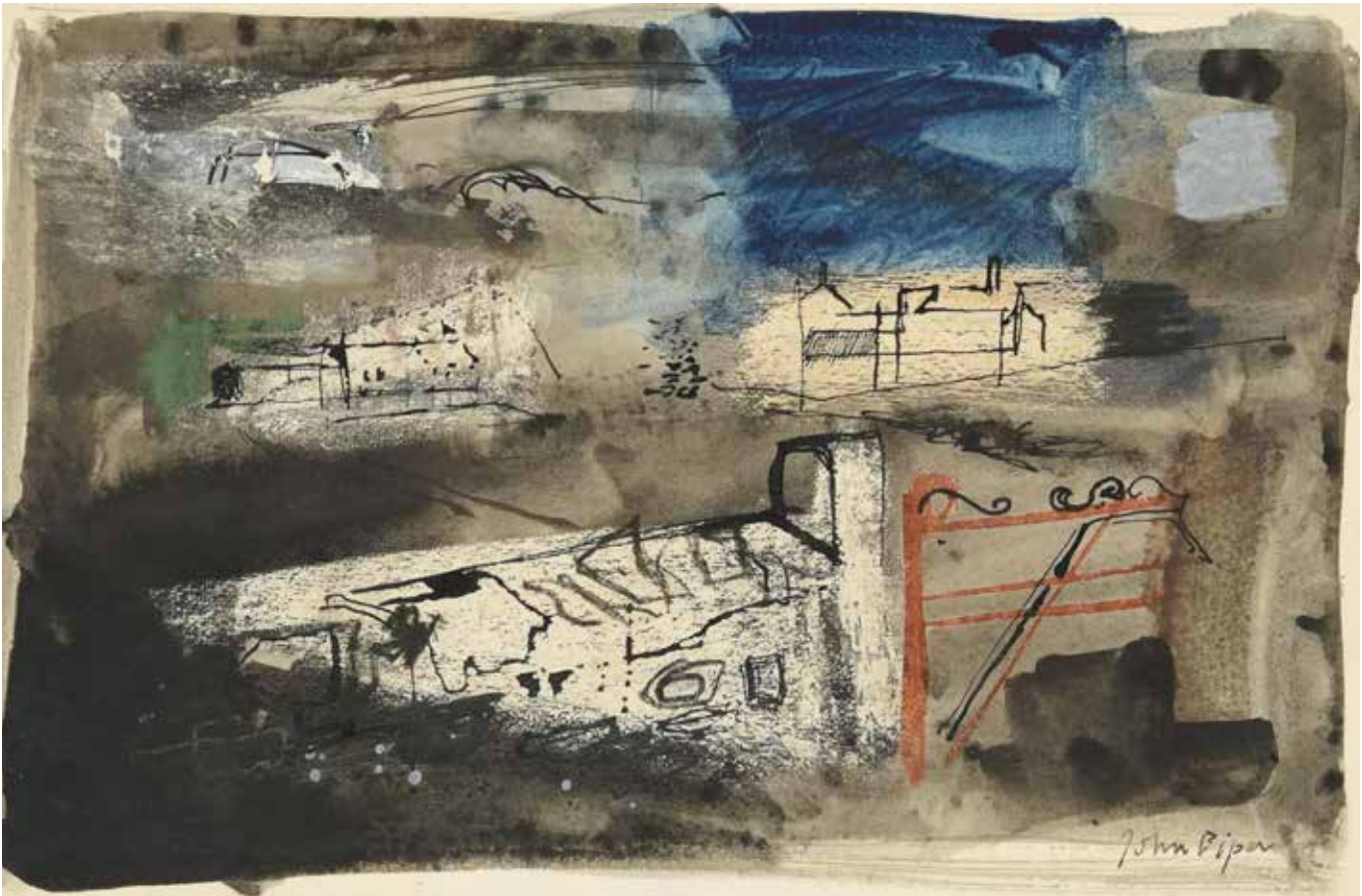
35

35 λ
JOHN PIPER (BRITISH 1903-1992)
SUNFLOWERS
 Watercolour, ink and wash, heightened with white
 Signed (lower right)
 35 x 52.5cm (13¾ x 20½ in.)

Painted in 1955.

Provenance:
 Leicester Galleries, London
 Dr. Richard J. Haas, Private Collection
 Thence by descent

£3,000-5,000



36

36 λ
JOHN PIPER (BRITISH 1903-1992)
THE GATE, PEMBROKESHIRE
 Ink, crayon and watercolour
 Signed (lower right)
 19 x 28.5cm (7¼ x 11 in.)

Painted circa. 1969.

Provenance:
 Abbott & Holder Ltd., London
 Purchased from the above by the present owner

£4,000-6,000



37

37λ
CHARLES DENISE PULSFORD
 (BRITISH 1912-1989)
ABSTRACT LANDSCAPE
 Oil on canvas
 Signed with monogram (lower left)
 40.5 x 51cm (15¾ x 20 in.)

£2,500-3,500



38

38λ
JOHN ARMSTRONG (BRITISH 1893-1973)
MONASTIC TOCSIN
 Oil on paper
 Signed and dated 63 (lower right)
 33 x 25cm (12 x 9¾ in.)

Provenance:
 Acquired from the wife of the artist by the present owner in 1973

Literature:
 Andrew Lambirth, *John Armstrong: The Paintings*, London, 2009, p. 226, no. 747

£800-1,200



39

39λ
JOHN TUNNARD (BRITISH 1900-1971)
INTERVAL
 Coloured chalks, watercolour and gouache
 Signed and dated 55 (lower right); signed, titled and dated 1955 (verso)
 37 x 54cm (14½ x 21¼ in.)

£4,000-6,000



40

40 λ
FRANK DOBSON (BRITISH 1886-1963)
FEMALE HEAD
Charcoal and coloured chalks
48.5 x 33cm (19 x 12 in.)

Provenance:
The Artist's Estate
Gillian Jason Gallery, London

£500-700

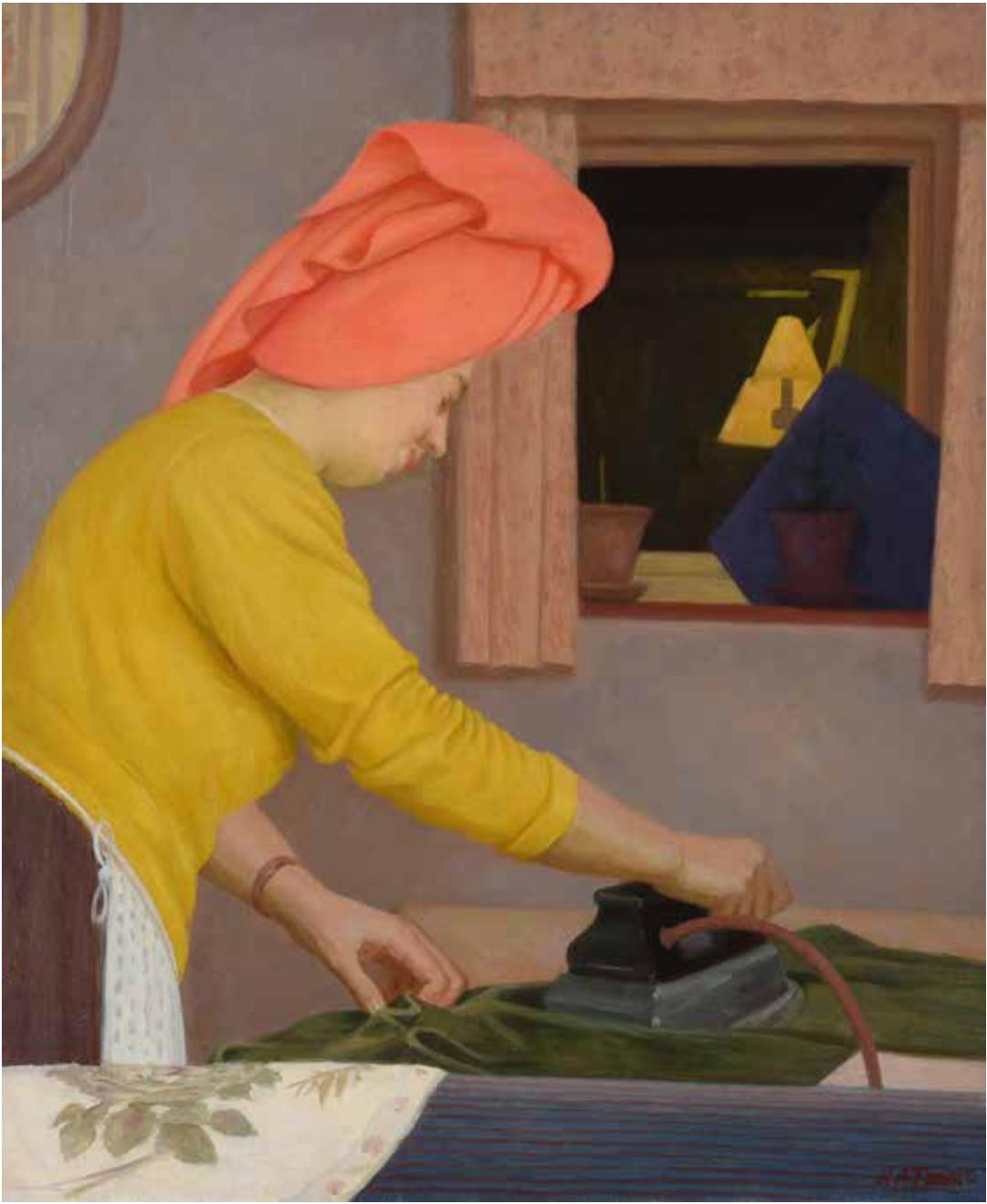


41

41 λ
FRANK DOBSON (BRITISH 1886-1963)
FEMALE TORSO
Red chalk
31.5 x 22.5cm (12¼ x 8¾ in.)

Provenance:
The Artist's Estate
Gillian Jason Gallery, London

£800-1,200



42

42 λ
HUBERT ARTHUR FINNEY (BRITISH 1905-1981)
AMY IRONING
Oil on canvas
Signed (lower right)
75.5 x 63.5cm (29½ x 25 in.)
Unframed

Painted *circa* 1953.

Provenance:
Nicholas Finney, The artist's son
Liss Llewellyn Fine Art, London
Private Collection, Gloucestershire

£3,000-5,000



43 λ
SIR HERBERT JAMES GUNN (BRITISH 1893-1964)
INTERIOR SCENE, MEMORIES OF JAMES PRYDE
 Oil on board
 Signed (lower right)
 43.5 x 34.5cm (17 x 13½ in.)

Provenance:
 Thomas Agnew & Sons Ltd., London, no. 13
 Private Collection (gifted 1946)
 Liss Llewellyn Fine Art, London
 Private Collection, Gloucestershire

£3,000-5,000

44 (*no lot*)

45 λ
SIR GERALD FESTUS KELLY (BRITISH 1879-1972)
STILL LIFE WITH ANEMONES
 Oil on canvas
 69.5 x 57cm (27¼ x 22¼ in.)

Provenance:
 Sale, Christie's, London, *Gerald Festus Kelly Studio Sale*, 3 February 1980, lot 228
 Liss Llewellyn Fine Art, London
 Private Collection, Gloucestershire

£3,000-5,000



45

46 λ
GILBERT SPENCER (BRITISH 1892-1979)
STILL LIFE OF FLOWERS IN A VASE
 Oil on board
 Signed (upper right)
 44 x 54cm (17¼ x 21¼ in.)

£2,500-3,500



46



47
SIR WILLIAM ORPEN (BRITISH 1878-1951)
Portrait of Ida Nettleship
Red chalk
Signed and dated 1898 (lower left)
29 x 20.5cm (11¼ x 8 in.)

Provenance:
J.L.W. Bird, London

Exhibited:
London, J.L.W. Bird, *Spring Exhibition*,
March-April 1981
The present drawing was most likely executed
in the studio at 76 Charlotte Street which
Orpen shared with Augustus John and
Ambrose McEvoy, whilst students at the Slade.

Ida Nettleship was born in Hampstead in
1877. Nettleship went on to study at the
Slade School of Art under the tutelage of
Henry Tonks and Philip Wilson Steer. Mixing
within the artistic circles of north London
Nettleship became close friends with Gwen
John and Edna Waugh. In 1901 Nettleship
married Augustus John and they went on to
have five sons together. Their relationship was
complicated and she sadly died shortly after
the birth of her fifth son in 1907.

£7,000-9,000



48

Portrait Head of Mrs Orpen was drawn at Vattetot, Normandy in 1899 while Augustus was on holiday with a group of friends celebrating the marriage of Alice Knewstub to William Rothenstein. Both John and Orpen were captivated by the sight of Alice’s (unmarried) sister Grace in her straw hat and chiffon scarf, which she wears in Orpen’s oil painting ‘Grace by Candlelight’, and in the present work. In his biography of Augustus John, Michael Holroyd quotes from John’s letter to Grace: ‘Seeing [the scarf] round your neck and tinted with your blood, it was unto me even Beauty’s embellishment’.

The drawing and inscription were made two years before Grace’s marriage to William Orpen in 1901. Orpen had been briefly engaged to Emily Scobel, who in 1900 had modelled for three of his paintings, ‘The Mirror’, ‘The English Nude’, and ‘The Bedroom’, but Emily called off the engagement, thinking him ‘too ambitious’ (p.77, Bruce Arnold, *Orpen: Mirror to an Age*, Cape 1981, p. 66).

The delicate pencil work and hatching in ‘Portrait of Mrs Orpen’ is typical of the drawings John made after leaving the Slade in 1898.

We are grateful to Rebecca John for her kind assistance with the cataloguing of this lot.

£2,000-3,000

48 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
Portrait Head of Mrs. Orpen
Pencil
Inscribed “*From John to Miss Emily with his unhesitating devotion*”
20 x 21.5cm (7¾ x 8¼ in.)

Provenance:
Collection of Edgar and Emily Hesslein, New York
P.& D. Colnaghi & Co., Ltd., London

Exhibited:
New York, Brooklyn Museum, 15 April 1922
London, Thomas Agnew & Sons Ltd., no. 64
London, P.& D. Colnaghi & Co., Ltd., *Augustus John: Early Drawings and Etchings*, September-October 1974, no. 46 (illustrated)
London, Olympia, *Augustus John*, February 1999, no. 292



49λ
GERALD LESLIE BROCKHURST (BRITISH 1890-1978)
SEATED FEMALE NUDE
Pencil
Signed, dated May 12 -1910- and indistinctly inscribed *F Bramley* [?] *A.R.A. (visitor)/9 sittings/ F W Broach*[?] (lower right)
73.5 x 48.5cm (28¾ x 19 in.)

Provenance:
Sale, Christie's, London, 13 May 1994, lot 131 (part lot)

Frank Bramley (1857-1915) was one of the pioneering figures who founded the Newlyn School alongside Stanhope Forbes. In 1894 Bramley became an Associate of the Royal Academy (ARA) and a Royal Academician (RA) in 1911. Established artists would visit the Royal Academy School to help aid emerging artists during life drawing lessons. It is possible that 'F W Broach' refers to the class tutor.

£2,000-3,000



50
MORTIMER MENPES (BRITISH 1855 - 1938)
PORTRAIT STUDY OF JAMES ABBOTT MCNEILL WHISTLER
Charcoal and chalk on blue paper
Signed (to lower edge)
48.5 x 35.5cm (19 x 13¾ in.)
Unframed

Provenance:
Sale, Christie's, London, *Victorian, Pre-Raphaelite & British Impressionist Art*, 13 December 2017, lot 51 (part-lot)

£1,000-1,500



51
JOSEPH SOUTHALL (BRITISH 1861-1944)
VISITORS TO AN EXHIBITION: DESIGN FOR A POSTER
Tempera on hessian
Signed with monogram and dated 1929 (lower left)
86 x 63.5cm (33¾ x 25 in.)

Provenance:
Peter Nahum, London
Private Collection, UK
Stephen Ongpin Fine Art, London
Private Collection, Gloucestershire

£4,000-6,000



52

52
EVELYN GRACE INCE (BRITISH 1886-1941)
PORTRAIT OF DOROTHEA 'BAY' MACGLAGAN
 Tempera
 Signed (lower right); titled and inscribed (verso)
 36 x 36cm (14 x 14 in.)

Provenance:
 Liss Llewellyn Fine Art, London
 Private Collection, Gloucestershire

£1,000-1,500



53

53 λ
GERALD LESLIE BROCKHURST (BRITISH 1890-1978)
VICTORIAN
 Oil on canvas
 Signed (lower left); further signed (to label attached to the backboard)
 91 x 61cm (35¾ x 24 in.)

Painted in 1967.

Provenance:
 The Artist
 Kathleen Nancy Woodward, the artist's second wife
 Thence by descent to the present owner

£4,000-6,000



54

54 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
PORTRAIT HEAD OF A YOUNG WOMAN
Pencil
35 x 29cm (13¾ x 11¼ in.)

Provenance:
Sale, Sotheby's, London, 20 June 1962, lot [?]
Robert & Jonquil Solt, Private Collection (acquired from the above sale)

£2,000-3,000



55

55
CHRISTOPHER WOOD (BRITISH 1901-1930)
BORIS KOCHNO AND VLADIMIR DUKELSKY (1926)
Pen and ink on paper laid down on card
Inscribed *Zephire et Flore and co. by Kochno, music by Maestro Dukeski* (upper centre)
35 x 26.5cm (13¾ x 10¼ in.)

Provenance:
Sale, Sotheby's, Monaco, *Collection Boris Kochno*, 11 October 1991, lot 18
Sale, Sotheby's, London, *The Eye of the Collector - Works from the Collection of Stanley J. Seeger*, 14 June 2001, lot 2
Sale, Capsule Gallery Auction, New York, *Property from the Collection of Seymour Stein*, 27 January 2022, lot 66

£1,000-1,500



56

56
JOSEPH EDWARD SOUTHALL (BRITISH 1861-1944)
PORTRAIT OF A GIRL WITH WHITE RIBBON
Pencil and coloured chalks
Signed with monogram and dated *III 1908* (lower left)
31 x 18cm (12 x 7 in.)

Provenance:
Private Collection, Elizabeth Baker, the artist's niece
Peyton Skipwith, London
Private Collection, Gloucestershire

£1,000-1,500



57

57 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
STUDIES OF A BABY'S HEAD
Red chalk
Signed (lower right)
41.5 x 25.5cm (16¼ x 10 in.)

Provenance:
Sale, Sotheby's, London, 20 June 1962, lot [?]
Robert & Jonquil Solt, Private Collection (acquired from the above sale)

It is thought that the studies depict Tristan de Vere Cole, the illegitimate son of Augustus and Mavis Cole, a former model for the artist.

£500-700



58

58 λ
JOHN DUNCAN FERGUSSON
(BRITISH 1874-1961)
SELF-PORTRAIT
Conté
20 x 12cm (7¾ x 4½ in.)

Provenance:
Margaret Morris, Private Collection
Thence by descent

£800-1,200



59

59 λ
JOHN DUNCAN FERGUSSON (BRITISH 1874-1961)
THE YACHTS, BOURNE END
Watercolour, pencil and charcoal
20.5 x 26cm (8 x 10 in.)

Provenance:
Barbizon House, London
Margaret Peploe (label attached verso, inscribed by owner)
Sale, Lyon and Turnbull, Edinburgh, *Scottish Paintings and Sculpture*, 6 June 2019, lot 105

£3,000-5,000

60 λ
JOHN DUNCAN FERGUSSON (BRITISH 1874-1961)
PORTRAIT OF A LADY IN A HAT
Conté
20 x 12cm (7¾ x 4½ in.)

Provenance:
Margaret Morris, Private Collection
Thence by descent

£800-1,200



60

“ Allerton was ‘Everything that is beautiful and true’ .”

Glyn Philpot, letter to Daisy Philpot, 6 September 1913, quoted in Simon Martin, *Glyn Philpot, Flesh and Spirit*, p. 36

61

GLYN WARREN PHILPOT (BRITISH 1884-1937)

ROBERT ALLERTON, AS A FAUN

Oil on canvas laid on board

39.5 x 31.5cm (15½ x 12¼ in.)

Provenance:

Sale, Phillips, London, *Modern British Paintings - Watercolours & Drawings*, 8 March 1988, lot 35,

Private Collection, London

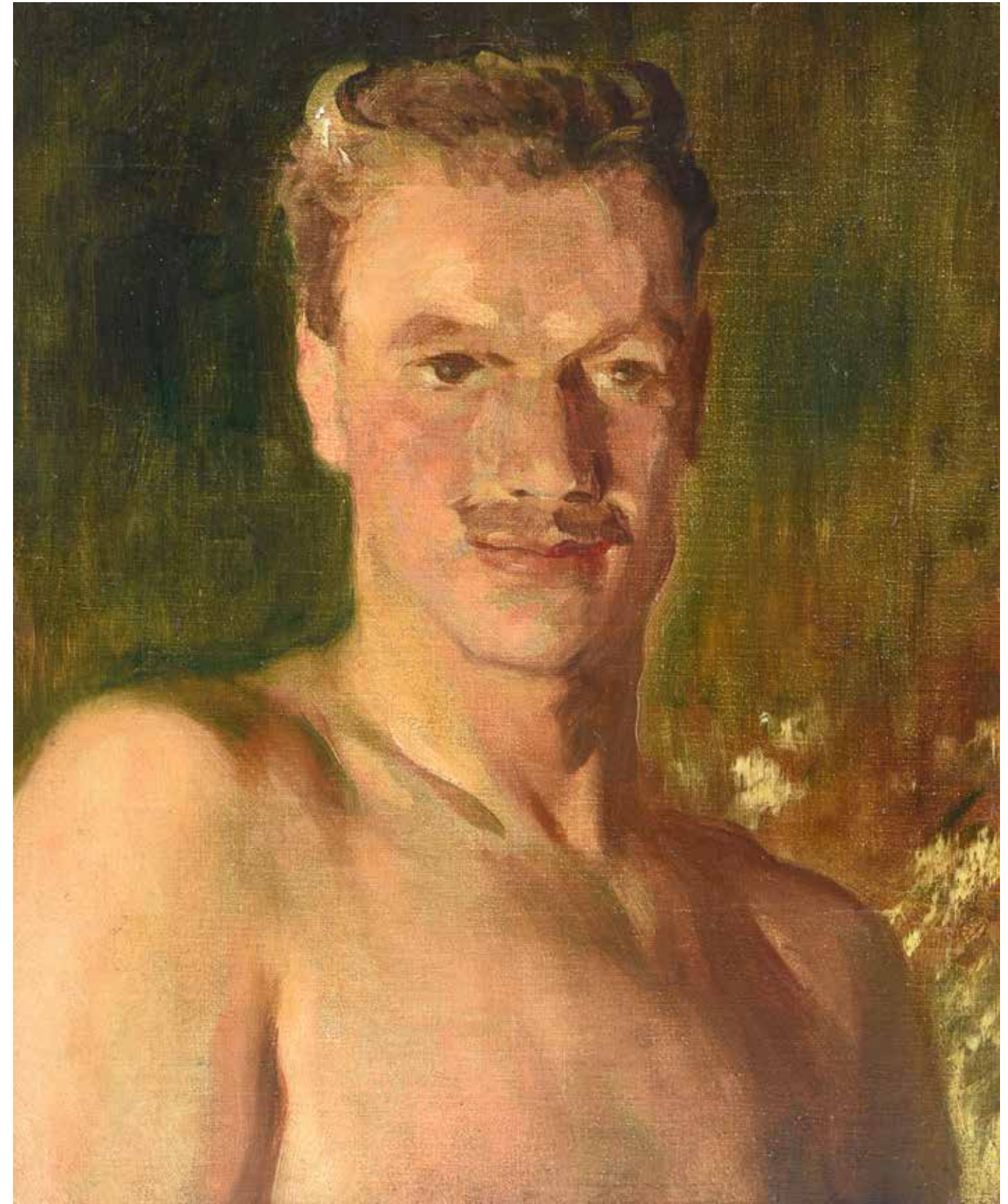
Purchased from the above by the present owner c. 1988

Literature:

Simon Martin, *Glyn Philpot, Flesh and Spirit*, with an Introduction by Alan Hollinghurst, (Pallant House Gallery, 2022), illustrated, fig. 111, p. 104

In the late 1980s, a chance encounter with Glyn Philpot's niece, Gabrielle, would inspire a fascination with Philpot's work and result in the purchase of the present lot. They recall visiting Gabrielle, who lived in the basement apartment of their friend's property. They would visit for cups of tea as she sat surrounded by exquisite works produced by her uncle. They decided they wanted to acquire a work by Philpot to add to their own collection and Gabrielle knew of a friend selling a work privately.

£15,000-20,000



61

This sensitive and intimate portrait by Glyn Philpot depicts the American philanthropist and art collector Robert Allerton. He was the son of Samuel Walters Allerton who made his fortune through the livestock trade in Chicago and was co-founder of the First National Bank of Chicago. Determined not to follow in his father’s footsteps Robert Allerton decided to follow his passion for the arts and study at the Royal Academy of Fine Arts in Munich followed by a period of study in Paris. However, after just five years Allerton returned to Illinois to run the family farms.

Allerton owned and managed a 12,000 acre estate in Monticello, Illinois which became known as ‘The Farms’. Here he built a beautiful Georgian mansion in the style of Ham House in Richmond, inspired by his travels in London. The mansion served as a place to hold lavish parties where he invited artists, friends and notable people from high society. In 1906 the Chicago Tribune released an article surrounding Allerton and his wealth, titled the ‘Richest Batchelor in Chicago’.

Robert Allerton was a patron of the arts and travelled widely across Europe and Asia. In 1920 he started donating works to the Art Institute of Chicago including pieces by Vincent Van Gogh, Pablo Picasso and Auguste Rodin. By the time of his death in 1964 he had donated 6600 pieces, making him one of the most important benefactors in its history. Allerton also gifted his house, grounds and farmland to the University of Illinois to be used as an education and research centre.

This mischievous portrait of Allerton depicted as a mythological faun was not the first time Philpot had explored the subject. In 1912, Philpot sculpted ‘The Dead Faun’ cast in bronze, believed to be a mask depicting Napier Sturt, Lord Allington. Furthermore, in the spring of 1913 Nijinsky was performing ‘L’Apres-midi d’un faune’ with the Ballet Russes at the Royal Opera House. Philpot produced a dramatic portrayal of Nijinsky stood against the sumptuous red velvet theatre curtain. This work is now held in a private collection. It was during one of these visits to the opera that Philpot and Allerton first met. Allerton invited the aspiring young artist to visit him in Monticello to which Philpot gladly agreed.

In September 1913, Philpot boarded the R.M.S Carmania and set sail on his adventure to the USA. Philpot’s arrival caught the attention of ‘Madame X’ who wrote for the Chicago Sunday Times. The paper published an article on 21st September 1913 which dubbed the artist ‘the art sensation of the moment,’ and highlighted his highly regarded reputation back in England.



The Man in Black, 1913, Glyn Warren Philpot, Presented by Francis Howard through the National Loan Exhibitions Committee, 1914, © Tate, Photo Tate

Allerton arranged a studio space for Philpot to work from during his stay at ‘The Farms’ and invited close friends and members of the Chicago elite, including Miss Isabelle McBirney, to have their portrait painted. Enamoured by the people and experience Philpot stayed for four months.

Philpot is known to have produced two portraits of Allerton during his stay, The Faun, presented here and a beautifully simple and captivating portrait titled The Man in Black, now held in the Tate collection in London.

The present head and shoulder study presents a strikingly different depiction of Allerton compared to all other known portraits and photographs in which he was presented dressed in a smart suit, suitably posed and professional. The admiration felt for Allerton and connection between the painter and sitter exudes from the surface of the canvas. He paints strong muscular shoulders , a chiselled face with a pair of small horns atop his head, glinting in the light. Philpot and Allerton are not believed to have engaged in a sexual relationship but in letters written to Philpot’s sister he reveals his infatuation with Allerton and described him as ‘the most beautiful wise mature character’. Letter to Daisy Philpot, 22 October 1913.



Faun & Satyr by Glyn Philpot, over the mantelpiece at Allerton’s home ‘The Farms’. Courtesy of Allerton Park and Retreat Center, University of Illinois

The work is believed to have been a study for a later painting produced by Philpot during his second visit to Allerton in 1921, when he visited with his partner Vivian Forbes. The pair stayed for three months and Philpot painted society portraiture just as Allerton had arranged back in 1913. During their visit Philpot produced Faun and Satyr which was hung above the over-mantel. Unfortunately, this work was moved to Allerton’s estate in Kauai, Hawaii and later destroyed in a hurricane. Allerton is known to have had a couple of garden statues which depicted the mythological faun and a bass relief of pan on the carriage house on the estate, which may have further influenced Philpot’s decision to depict Allerton as a faun.

We are grateful to the staff at Allerton Park Retreat Center, University of Illinois, Nick Syrett and Maureen Holtz for their assistance in cataloguing this lot.

“ the most beautiful wise mature character.”
Letter to Daisy Philpot, 22 October 1913



63

62 (no lot)

63 λ
KARL HAGEDORN (BRITISH 1889-1969)
BURFORD
Pencil and watercolour
Signed with monogram and dated 23
(upper left)
34 x 50cm (13¼ x 19½ in.)

Provenance:
Liss Llewellyn Fine Art, London
Private Collection, Gloucestershire

£800-1,200



64

64
WALTER RICHARD SICKERT
(BRITISH 1860-1942)
EPPING, AFTER HARRISON WILLIAM WEIR, 1848
Oil on canvas
Signed (lower right), inscribed *Weir* (lower left) further inscribed and dated 1848 to stretcher overlap (verso)
76.5 x 118cm (30 x 46¼ in.)

Painted circa. 1928-30.

Provenance:
Private Collection, Dr Robert Emmons, by 1930
Anonymous sale, Christie's, London, 22 February 1980, lot 44, as 'Picnic at a Country House'
Sale, Sotheby's, London, 24 March 1994, lot 107
Sale, Sotheby's, London, *Modern British and Irish Paintings, Drawings and Sculpture*, 8 March 1995, lot 12
The Rowse Collection

Exhibition:
London, Savile Gallery, *Paintings by R. Sickert, A.R.A.*, 1930, no. 16
London, Leicester Galleries, *Retrospective Collection of Drawings and Recent Paintings by Walter Richard Sickert*, June 1942, no. 119, as 'A Country House'

Literature:
T.W. Earp, *The work of Richard Sickert, A.R.A.* (1930) p.297
Wendy Baron, *Sickert, Paintings & Drawings*, The Paul Mellon Centre for Studies in British Art (New Haven & London: Yale University Press, 2006), p. 504, no. 599

The present lot comes from a series of works Sickert produced known as 'Echoes'. The series was first inspired by an encounter with Victorian artist Sir John Gilbert (1817-1897). Sickert visited Gilbert in 1893 to draw a portrait study of the artist. Following the sitting Sickert boasted that Gilbert had in fact retouched the drawing and that the work had become a collaboration. It was this work that inspired Sickert to start creating works influenced by artists from the past to produce 'Echoes'. Sickert would select an engraving or black and white illustration from a journal by a well known artist and reproduce the image in his own vibrant, modernist colour palette. The works sought to 'echo' the past which supported Sickert's campaign that modernism paved the way for contemporary artists but did not eliminate practices of the past.

This work was most likely painted from the engraving by T. Bolton after Harrison William Weir.

£8,000-12,000



65

65 λ
MUIRHEAD BONE (BRITISH 1876-1953)
STUDY FOR WINTER MINE-LAYING OFF ICELAND
 Charcoal and coloured chalk
 73.5 x 99cm (28¾ x 38¾ in.)

Provenance:
 The family of the Artist
 Liss Llewellyn Fine Art, London
 Private collection, Gloucestershire

Exhibited:
 London, Morley College, *WW2 - War Pictures by British Artists*, October-November 2016, cat. no. 3

£3,000-5,000



66

66 λ
ALAN SORRELL (BRITISH 1904-1974)
TRENCH WARFARE
 Pastel
 Signed and dated '44 (lower right)
 45 x 37cm (17½ x 14½ in.)

With a further watercolour sketch verso.

Provenance:
 Private Collection, Gloucestershire

£1,000-1,500



66 (verso)



67

67 λ
BARNET FREEDMAN (BRITISH 1901-1958)
STUDY FOR A LONDON STREET SCENE
 Oil on canvas
 46 x 61.5cm (18 x 24 in.)

Painted *circa* mid-1920s.

Provenance:
 Liss Llewellyn Fine Art, London
 Private Collection, Gloucestershire

£1,500-2,500



69

69 λ
MICHAEL FORD (BRITISH 1920-2005)
TROOPS AT MIDDLE ASSENDON, NEAR HENLEY-ON-THAMES
 Oil on canvas
 51 x 61.5cm (20 x 24 in.)

Provenance:
 Liss Llewellyn Fine Art, London
 Private Collection, Gloucestershire

£1,000-1,500



68

68 λ
EDWARD ARDIZZONE (BRITISH 1900-1979)
THE OFFICERS' DANCE
 Ink and watercolour
 Signed (lower right)
 21 x 29.5cm (8¼ x 11½ in.)

£800-1,200



70

70 λ
EDWARD ARDIZZONE (BRITISH 1900-1979)
JOURNEY HOME
 Ink and watercolour
 Signed with initials (lower right)
 21 x 29.5cm (8¼ x 11½ in.)

Provenance:
 J. Leger & Son, London
 Private Collection, Capt. Manning, London
 (purchased from the above)

£1,500-2,500

71 λ
GILBERT SPENCER
(BRITISH 1892-1979)
CONVALESCENT
Oil on canvas
Signed and dated 1964 (lower right)
36 x 67cm (14 x 26¼ in.)

Provenance:
Leicester Galleries, London
Private Collection, Mrs Kostenz
(acquired from the above in 1970)
Thence by descent to the present owner

Exhibited:
London, Leicester Galleries, *New Year*
1970, January-February 1970

Mrs Kostenz (nee Marjorie Hodgkinson)
studied at the Slade where she met Mark
Gertler, who she later married. She was
friends with Gilbert Spencer at the time
of her marriage to Gertler.

Although the present work is dated
1964, it has been suggested that Spencer
has in fact depicted a scene some fifty
years earlier when he was a medical
orderly at the Beaufort Military Hospital
in Bristol in 1914. The central figure
making the bed is very reminiscent
of Stanley Spencer's depiction of the
same domestic chore in the Sandham
Memorial Chapel that he painted
between 1926-1932.

£5,000-8,000





72 λ
LESLIE ERNEST WYATT (BRITISH 1903-1961)
 73 FIELD COMPANY ROYAL ENGINEERS
 A group of 18 pen, ink and watercolour
 Each 11.5 x 12.5cm (4½ x 4¾ in.) (18)

Executed circa 1945.

Provenance:
 Liss Lewellyn Fine Art, London
 Private Collection, Gloucestershire

£1,800-2,500



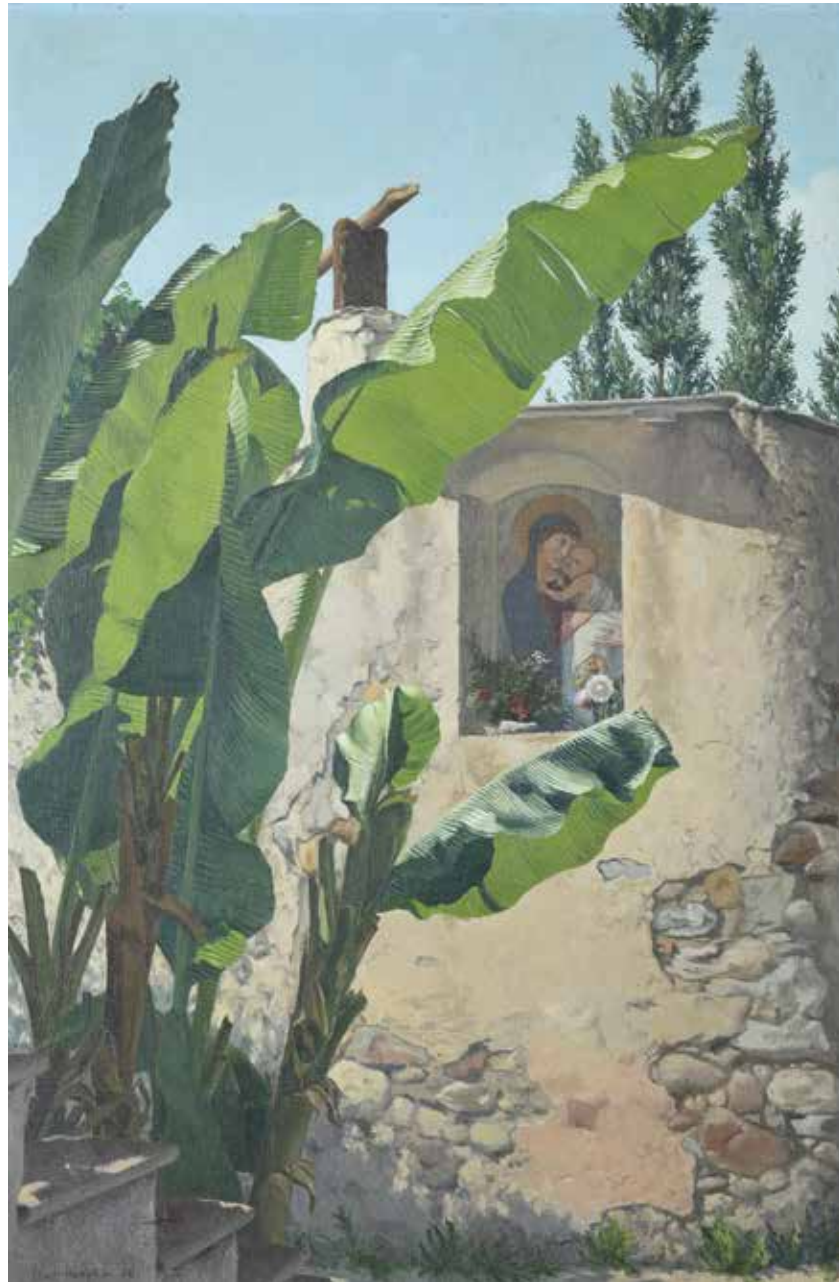
72 (part lot)



73
ARTHUR SZYK (POLISH/AMERICAN 1894-1951)
MAN WITH STICK
 Watercolour, ink and gouache
 Signed and dated N.Y. 44 (lower right)
 12.5 x 9cm (4¾ x 3½ in.)

£1,000-1,500

73



74

74 λ

ELIOT HODGKIN (BRITISH 1905-1987)

IN THE TICINO, SWITZERLAND

Oil on canvas

Signed and dated 50 (lower left)

76.5 x 51cm (30 x 20 in.)

Provenance:

Sale, Sotheby's, Olympia, *20th Century British & Irish Art*, 25 November 2005, lot 69

Exhibited:

London, Royal Academy, 1950

London, Hazlitt, Gooden & Fox, *Eliot Hodgkin: Painter & Collector*, 14 March - 10 April, 1990

£5,000-7,000



75

75 λ

DAVID BOMBERG (BRITISH 1890-1957)

THE CHILD DINORA

Oil on canvas

78.5 x 61cm (30¾ x 24 in.)

Painted in 1930.

Provenance:

Private Collection, Dinora Marr

Sale, Sotheby's, London, 7 November 1990, lot 134

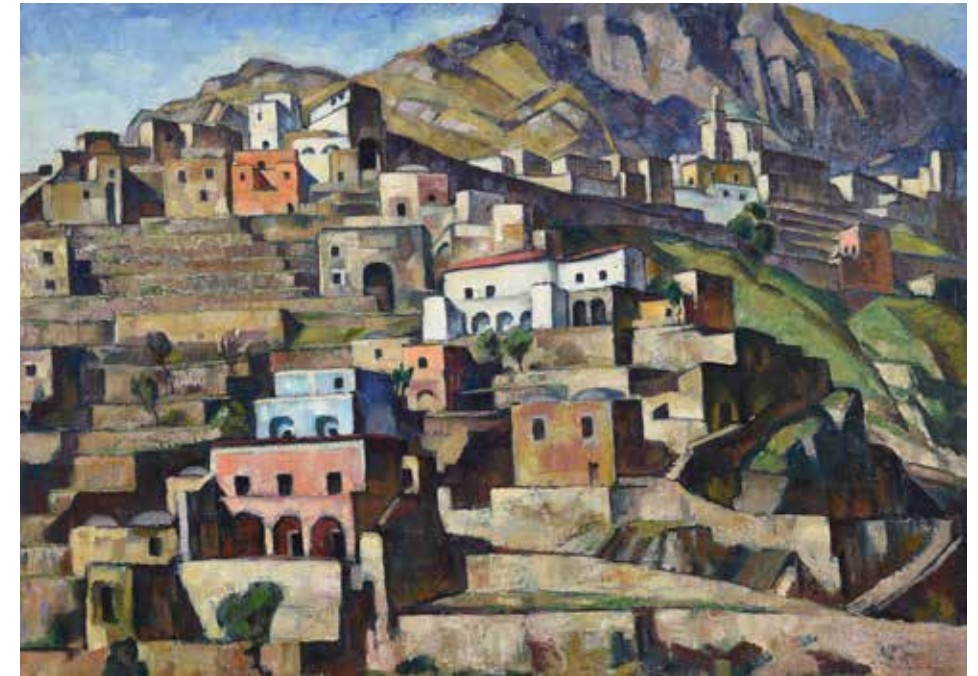
Born in 1924, Dinora was the daughter of Jacob Mendelson and Lilian Holt. Following Lilian and Jacob's separation in 1928, Lilian started a relationship with David Bomberg and they eventually married in 1940. Dinora, the subject of the present work, is Bomberg's stepdaughter.

£6,000-8,000



76

76 λ
NORMAN WILKINSON (BRITISH 1878-1971)
BEACH SCENE
 Oil on canvas
 Signed (lower right)
 44 x 59cm (17¼ x 23 in.)
 £2,000-3,000



78

78 λ
ADRIAN ALLINSON (BRITISH 1890-1959)
GREEK VILLAGE LANDSCAPE
 Oil on canvas
 Signed (lower right)
 65 x 91.5cm (25½ x 36 in.)
 Unframed
 £2,000-3,000



77

77 λ
SIR GERALD FESTUS KELLY (BRITISH 1879-1972)
CALAIS
 Oil on panel
 Titled and dated 1906 (verso)
 14 x 18cm (5½ x 7 in.)
 Provenance:
 Sale, Christie's, South Kensington,
 23 September 2009, lot 5 (part lot)
 Liss Llewellyn Fine Art, London
 Private Collection, Gloucestershire
 £1,000-1,500



79

79 λ
SIR WILLIAM RUSSELL FLINT (BRITISH 1880-1969)
THE SOUTH OF FRANCE
 Watercolour
 Signed (lower right)
 33.5 x 49.5cm (13 x 19¼ in.)
 Provenance:
 Sale, Christie's, London, 27 April 1989,
 lot 62
 Sale, Bonhams, London, 17
 September 2013, lot 143
 Private Collection, UK
 Sale, Bonhams, London, 9 March
 2022, lot 30
 Private Collection, UK
 £2,000-3,000



80

80 λ
ROWLAND HILDER (BRITISH 1905-1993)
TOWER BRIDGE, RIVER THAMES VIEW
 Watercolour, heightened with white
 Signed (lower left)
 25.5 x 36cm (10 x 14 in.)

Provenance:
 The Furneaux Gallery, Wimbledon

£1,500-2,000



81

81 λ
ROWLAND HILDER (BRITISH 1905-1993)
FARM COTTAGES NESTLED WITHIN THE LANDSCAPE
 Watercolour and ink, heightened with white
 Signed (lower left)
 35 x 53cm (13¾ x 20¾ in.)

Provenance:
 The Furneaux Gallery, Wimbledon

£700-1,000



82

82 λ
ALGERNON NEWTON (BRITISH 1880-1968)
ENGINE SHEDS, REGENT'S CANAL
 Pen, ink and watercolour
 32 x 47.5cm (12½ x 18½ in.)

Painted in 1923.

Provenance:
 The Fine Art Society, London, 1981

Exhibited:
 London, St George's Gallery, February 1928
 Sheffield, Sheffield City Art Galleries, *Algernon Newton*, July 1980, cat no. 6a
 (lent by the Fine Art Society)

This work will be included in the forthcoming catalogue raisonné of the artist's work being prepared by Sir Mark Jones and Nicholas Newton.

£3,000-5,000

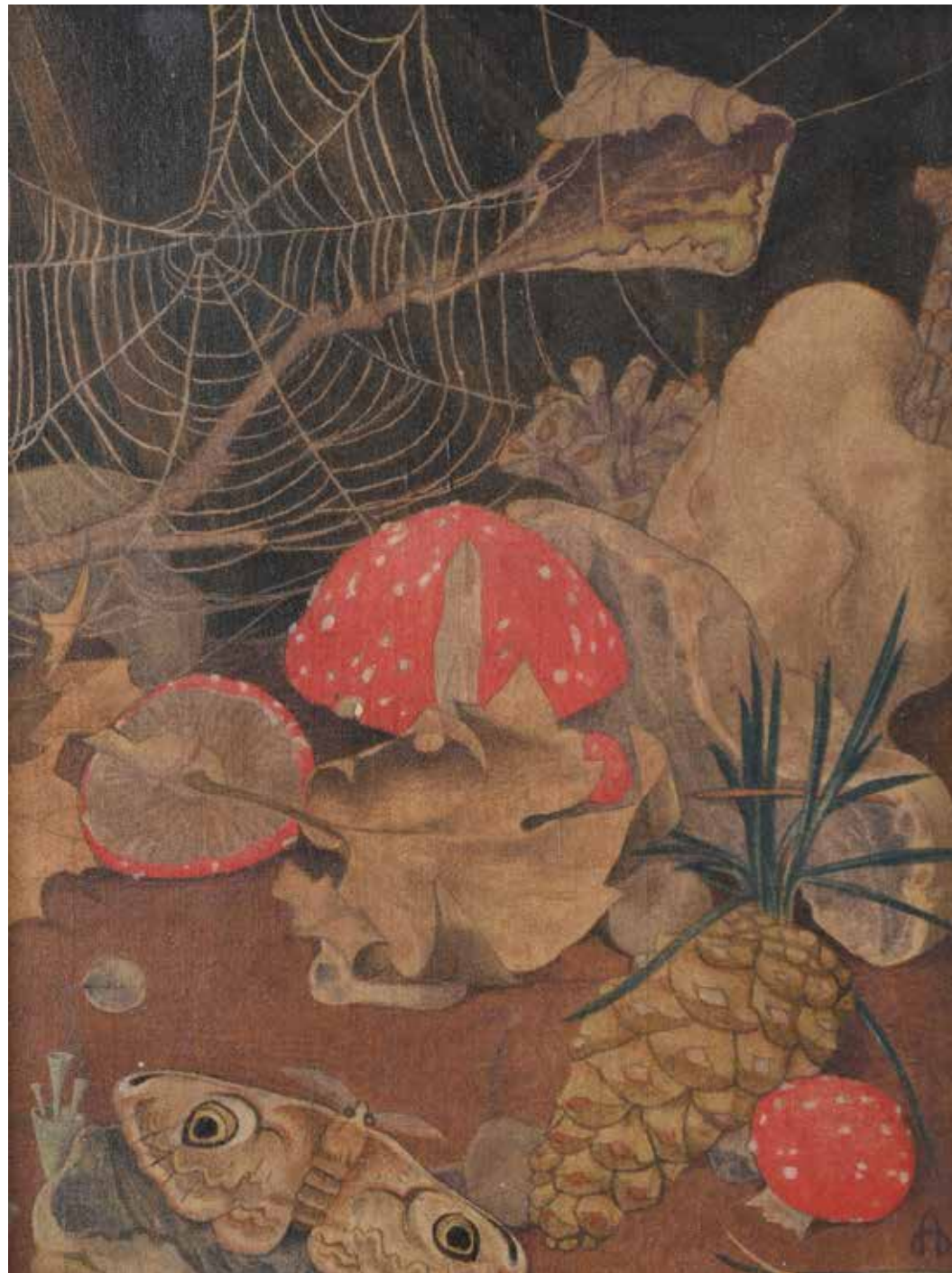


83

83 λ
CHARLES MAHONEY (BRITISH 1903-1968)
EMBLEMS OF THE VIRGIN
 Oil on paper
 20 x 76cm (7¾ x 29¾ in.)

Provenance:
 The Estate of the Artist
 Liss Llewellyn Fine Art, London
 Private Collection, Gloucestershire

£1,000-1,500



84

84 λ
MAXWELL ASHBY ARMFIELD (BRITISH 1882-1972)
WINTER WOOD
 Tempera on panel
 Signed with monogram (lower right)
 24 x 19cm (9¼ x 7¼ in.)

Provenance:
 The Fine Arts Society Plc., London
 Liss Llewellyn Fine Art, London
 Private Collection, Gloucestershire

£3,000-5,000



85

85 λ
MAXWELL ASHBY ARMFIELD (BRITISH 1882-1972)
SEVEN TULIPS
 Tempera on board
 Signed with monogram (lower right)
 31.5 x 26.5cm (12¼ x 10¼ in.)

Provenance:
 Sale, Phillips, London, 5 March 1996, lot 1

£3,000-5,000



86λ
FRANK DOBSON (BRITISH 1886-1963)
FEMALE STANDING NUDE
Red chalk
51 x 35.5cm (20 x 13¾ in.)

Provenance:
The Artist's Estate
Gillian Jason Gallery, London

£600-800



87λ
FRANK DOBSON (BRITISH 1886-1963)
STUDY OF A TORSO, STANDING NUDE
Charcoal and chalk
38 x 28cm (14¾ x 11 in.)

Provenance:
The Artist's Estate
Gillian Jason Gallery, London

£300-500

88λ
ELIOT HODGKIN (BRITISH 1905-1987)
THREE MING VASES BY LAMPLIGHT
Watercolour heightened with white
Signed (lower right)
40 x 29cm (15½ x 11¼ in.)

£1,000-1,500

89λ
ELIOT HODGKIN (BRITISH 1905-1987)
TWO MING VASES
Watercolour heightened with white
Signed (lower right)
34 x 22cm (13¼ x 8½ in.)

£1,000-1,500

90λ
ELIOT HODGKIN (BRITISH 1905-1987)
STILL LIFE OF TWO VASES, A STUDY
Pencil
Signed (lower right)
41.5 x 29.5cm (16¼ x 11½ in.)

£500-700



88



89



90



91



92

91 λ
WALTER STEGGLES (BRITISH 1908-1997)
KEYHAVEN, HAMPSHIRE
Oil on canvas laid to board
Signed (lower right)
30 x 41cm (11¾ x 16 in.)

Painted late 1970s.

£1,200-1,800



93

92 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
EMMANUEL CHURCH WITH BANDSTAND, ILFRACOMBE
Pencil and watercolour
Signed (lower right) and titled (lower left)
12 x 17cm (4½ x 6½ in.)

Executed in 1933.

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

£200-300

93 λ
WALTER STEGGLES (BRITISH 1908-1997)
NORFOLK COAST SCENE NEAR BLAKENEY
Oil on canvas
Signed (lower left)
45.5 x 61cm (17¾ x 24 in.)

Painted circa mid-1970s.

£2,500-3,500



94

94 λ
WALTER STEGGLES (BRITISH 1908-1997)
MALAHIDE CASTLE, COUNTY DUBLIN
Watercolour
Signed (lower left)
10.5 x 18.5cm (4 x 7¼ in.)

Executed circa 1950.

£400-600



95

95 λ
LILIAN HAWTHORN (NÉE LEAHY)
(BRITISH 1909-1996)
EPPING
Watercolour
18.5 x 27.5cm (7¼ x 10¾ in.)

Executed circa 1970s.

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

£200-400



96

96 λ
WALTER STEGGLES (BRITISH 1908-1997)
CAGNES
Watercolour
Signed (lower left) titled (lower right)
12 x 19cm (4½ x 7¼ in.)

Executed in 1948.

£500-700

97 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
ST. ANDREW'S CHURCH, ROMFORD
Pencil and watercolour
Signed (lower right) and inscribed *Romford* (lower left)
24 x 31cm (9¼ x 12 in.)

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

£400-600



97

98 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
EPPING TREE STUDY
Ballpoint pen and watercolour
17 x 24.5cm (6½ x 9½ in.)

Executed circa 1930/40s.

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

£300-500



98

99 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
BARN AT LITLINGTON, EAST SUSSEX
Pencil and coloured pencil
Annotated (along lower edge)
20 x 28cm (7¾ x 11 in.)
Unframed

Drawn in 1934.

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

£300-500



99



100

100 λ
LILIAN HAWTHORN (NÉE LEAHY) (BRITISH 1909-1996)
STILL LIFE WITH APPLES AND VASE
Oil on canvas-board
Signed (lower right)
30.5 x 40.5cm (12 x 15¾ in.)

Painted circa 1970/80s.

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

£200-400



101

101 λ
LILIAN HAWTHORN (BRITISH 1909-1996)
SUFFOLK LANDSCAPE
Oil on canvas board
Signed (lower left)
35.5 x 46cm (13¾ x 18 in.)

Painted in 1984.

£400-600



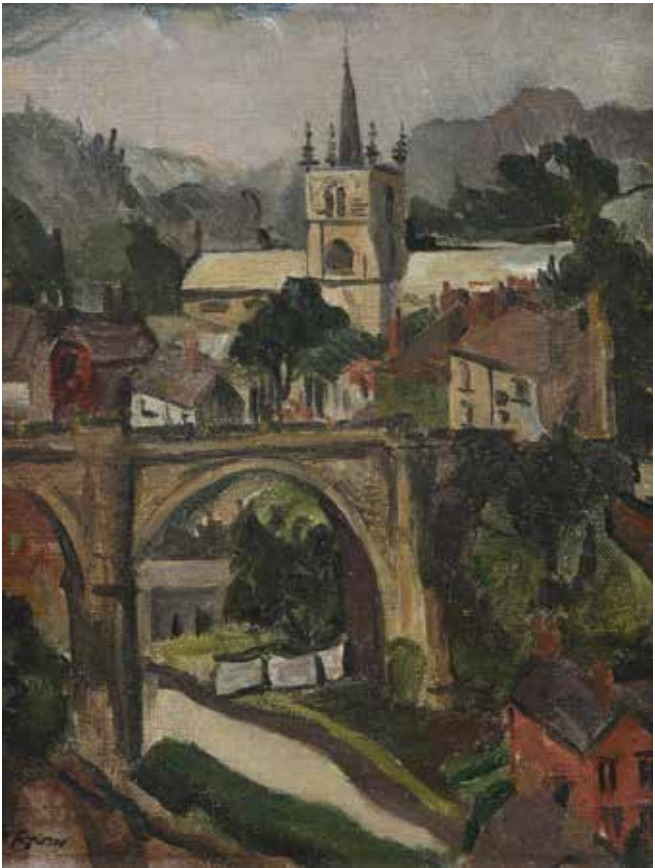
102

102 λ
ELWIN HAWTHORNE (BRITISH 1905-1954)
LEWES FARM
Pencil and coloured pencil
Inscribed 'Near Lewes' and annotated (along lower edge)
20 x 28cm (7¾ x 11 in.)
Unframed

Drawn in 1934.

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

£300-500



103

103 λ
PHYLISS BRAY (BRITISH 1911-1991)
KNARESBOROUGH
Oil on canvas
Signed (lower left)
25.5 x 20.5cm (10 x 8 in.)

Painted in 1931.

Exhibited:
London, Lefevre Gallery, 1931

£800-1,200

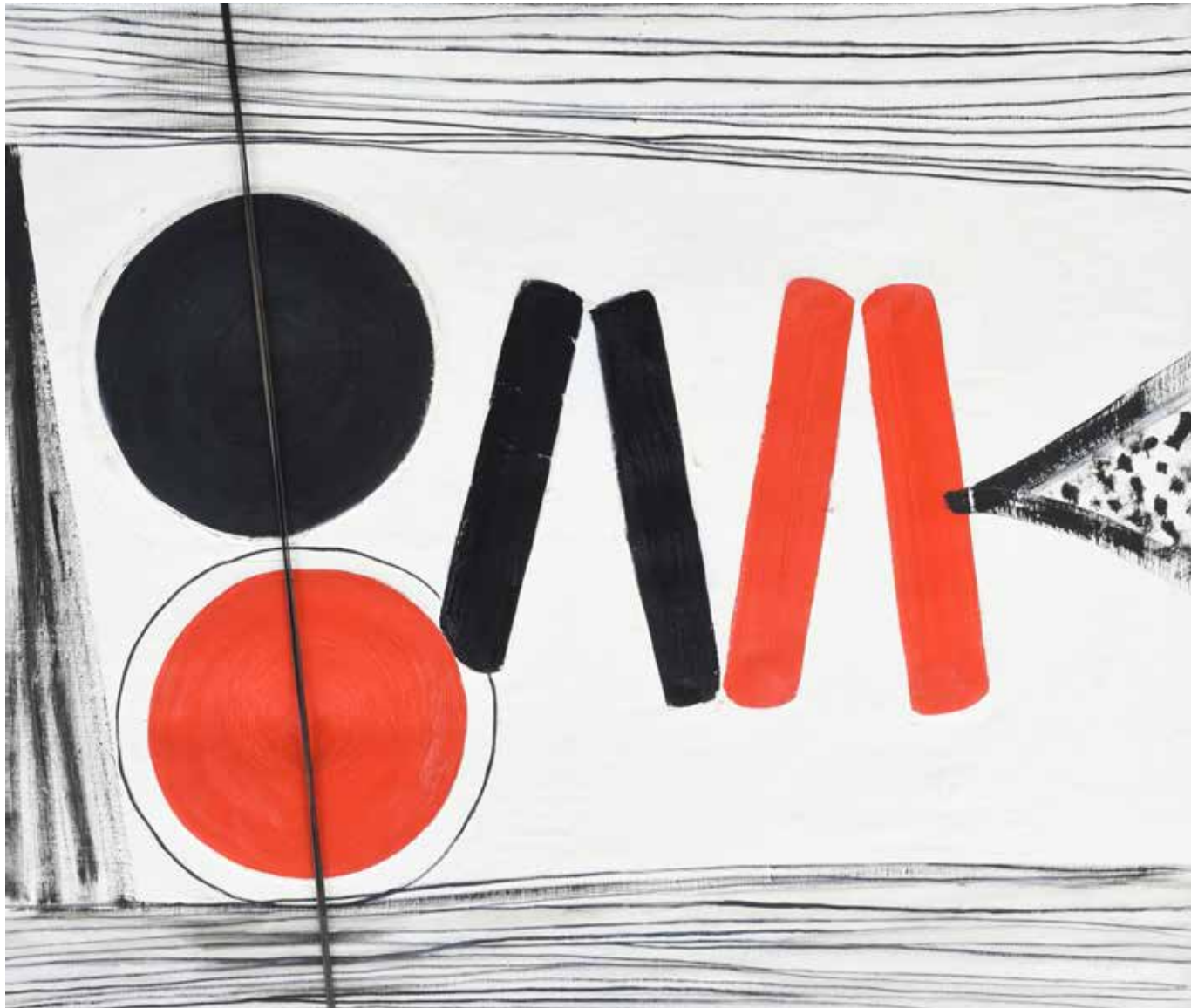


104

104 λ
PHYLISS BRAY (BRITISH 1911-1991)
PORTRAIT OF A YOUNG BOY
Watercolour and pencil
Signed (lower right)
23 x 17cm (9 x 6½ in.)

Executed circa 1935.

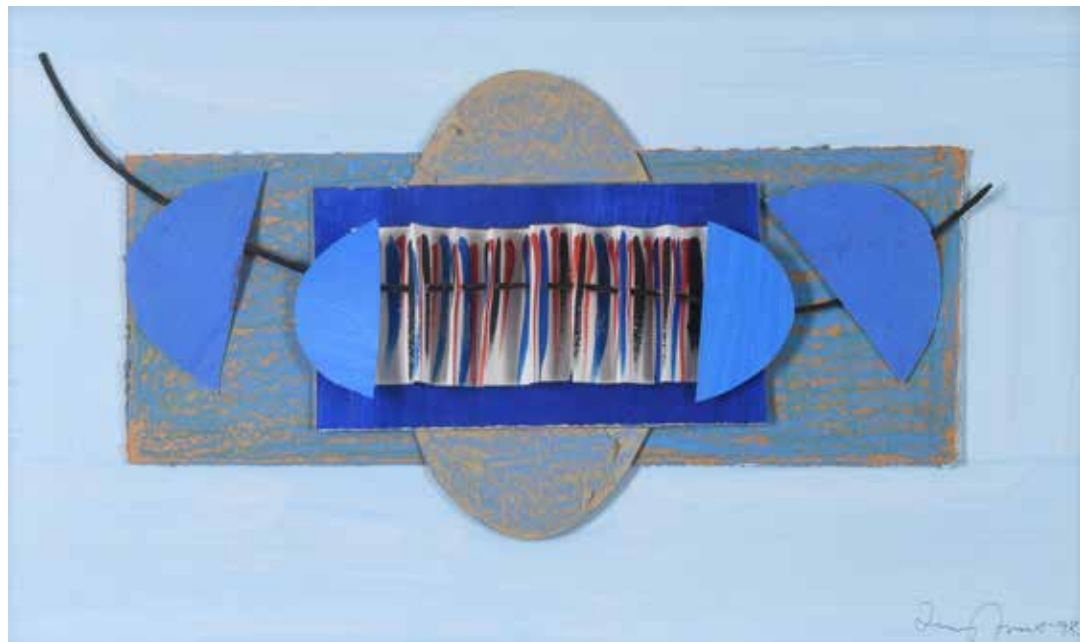
£200-300



105



107



106

105λ

TERRY FROST (BRITISH 1915-2003)

UNTITLED (RED, BLACK AND WHITE)

Acrylic and black leather on canvas

Signed and dated *Sept 89/Aug 90* (verso)

91 x 107cm (35¾ x 42 in.)

Unframed

£5,000-7,000

106λ

TERRY FROST (BRITISH 1915-2003)

TAKE OFF

Mixed media collage and black lace mounted on board

Signed and dated 93 (lower right); further signed, titled and dated *Aug 93* (verso)

37 x 69cm (14½ x 27 in.)

Provenance:

Acquired directly from the artist in 1993

£2,000-3,000

107λ

TERRY FROST (BRITISH 1915-2003)

UNTITLED (BLUE, YELLOW AND RED)

Acrylic on canvas

Signed, inscribed Newlyn and dated *Aug 80*

April 81 (verso)

63.5 x 76cm (25 x 29¾ in.)

Unframed

£5,000-7,000



108

108 λ
EMILE GILIOLI (FRENCH 1911-1977)
UNTITLED (PETITE SPHERE)
Polished marble
Height including small base: 41cm (16 in.)

Executed *circa* late 1960s.

Provenance:
A gift from the artist to Giuseppe Formai, former CEO of Henraux marble works, Querceta in the late 1960s
Thence by descent to the present owner

Gilioli was one of the foremost sculptors working in Paris in the post-war years. His abstract sculptures produced in a range of mediums from metal and bronze to marble, all exhibit an understanding of line and form and reflect a passion for modernism that epitomised the era. Gilioli exhibited alongside fellow avant-garde artists such as Serge Poliakoff, Alberto Giacometti and Victor Vasarely as well as drawing immense influence from the likes of Constantin Brancusi, whose studio he visited on numerous occasions, and Henri Laurens. His work has been exhibited widely both during his lifetime and since, including a 1979 retrospective at the Centre Georges Pompidou in Paris, and his work is held in various international collections including the Tate in London, MoMA in New York and the Museu de Arte Moderna in São Paulo.

£3,000-5,000



109

109 λ
BEN NICHOLSON (BRITISH 1894-1982)
1966 (INTERIOR TUSCAN CATHEDRAL)
Ink and gouache on an etched ground, on the artist's prepared board, in the artist's frame
Signed, inscribed, dedicated and dated *Nicholson/1966/Interior Tuscan Cathedral/for/Norman/& Jean/Brissago/68'* (verso)
30.5 x 22.2cm (12 x 8½ in.)

Provenance:
Private Collection, Sir Norman & Jean Reid, Gifted from the artist
Thence by descent
Sale, Christie's, London, *Modern British & Irish Art Day Sale*, 29 June 2014, lot 139
Purchased from the above by the present owner

Exhibited:
Hannover, Kestner-Gesellschaft, *Ben Nicholson: Recent oilwash drawings*, February - April 1967, no. 39

£15,000-25,000



110

MARC NEWSON (AUSTRALIAN B. 1965)

“EVENT HORIZON” TABLE

Polished and partially lacquered aluminium
Impressed MARC NEWSON/POD EDITION/POD and numbered 6/10 to the underside; further
impressed MARC NEWSON POD EDITION EVENT HORIZON and dated 1992 to tabletop
81 x 180 x 97cm (31¾ x 70¾ x 38¾ in.)

This example is number 6 from an edition of 10 plus 3 artist's proofs and 1 yellow version,
produced by POD Edition, UK.

110

Provenance:

Galerie Kreo, Paris
Sale, Phillips, London, 25 April 2013, lot 229
Acquired from the above by the present owner

Literature:

‘Tavolo Event Horizon’, Domus, Milan, no. 741, September 1992, pp. 67-69
Marie La Fonta, ‘Alu Surf’, Actuel, nos. 31-32, July-August 1993, p. 168
Alice Rawsthorn, *An Australian in Paris*, London, no. 104,
February 1994, p. 31
Jean Bond Rafferty, *Making Waves*, Harper’s Bazaar, April 1994, p. 140
Simon Mills, *Watch this Space*, The Sunday Times: The Magazine
(London), 27 November, 1994, pp. 60, 61, 64
marc newson : Bucky, dalla chimica al design, exh. cat., Triennale di
Milano, 1995, fig. 10

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra
Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am
Rhein, 1996, p. 172
Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 64-69, 213 for a
sketch, fabrication images and computer generated renders
the magazine of the powerhouse museum: Powerline, Sydney, Spring
2001, pp. 6-7
Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 150-51, 157,
170-71 for fabrication images and computer generated renders
Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York,
2007, p. 64
Alison Castle, *Marc Newson Works*, London, 2012, pp. 58-63

£100,000-150,000

In astrophysical terms an Event Horizon is the boundary of a black hole where the properties of space and time are altered. It is the point of no return, where nothing can resist the immense gravitational pull of the black hole. In giving this work such a universal title Newson not only announces this piece as an important fulcrum or pivotal moment in his constantly developing creative process but also reminds us of the importance of exploration and innovation in his work. As a six-year-old boy Newson remembers watching NASA's Apollo moon landings and feeling "a sense of utopia; a sense of optimism pervaded" and he recalled that "it led me to want to create things, to explore things, to be ambitious." By embracing science and technology as both an inspiration and a fundamental basis for his work Newson inspired a new generation of designers to explore industrial advances in materials, to use more traditional ones in innovative applications and incorporate new digital technology in design and production in the creative process itself.

Event Horizon is a clear evolution of the Black Hole Table first designed whilst working in Japan in 1988. The beautiful fluidity of this piece was achieved through the use of polyurethane and carbon fibre. In Newson's best-known piece Lockheed Lounge, from the same year, he looked to recreate this plasticity in what he described as a "fluid metallic form, like a giant blob of mercury".

However, he was to admit "I never wanted it to be covered in panels. That was the only way I could think of to achieve something close to the effect I visualized." In Event Horizon he realised the effect in metal that he had only previously been able to imagine. The circumstances of how this was achieved were serendipitous but also fitting to Newson's central design tenets.



©Marc Newson/Lockheed Lounge, 1985/Bridgeman Image

In 1991 Newson was looking to buy his ultimate car; an Aston Martin DB4, manufactured between 1958 and 1963. He went to view one in a car body shop just outside London that specialised in restoring Aston Martins. There he discovered the highly skilled craftsmen creating beautifully fluid car panels. He commented that "What they do is more akin to silversmithing. They work metal as if it were a piece of fabric or plasticene. What you see is this incredibly sensual and refined object."

He showed them one of his studies and described what improvements he was looking to achieve. By introducing a small, undetectable degree of positive curvature in the tabletop panel, they were able to give it the strength it needed to withstand the curvature introduced at the edges. A groove was also placed along the top, lending subtle character to the surface and adding enough reinforcement to prevent the top from flexing. Newson wanted the table to be as light as possible while still having inherent strength. The ends of the table are rolled inward for reinforcement, adding a decidedly aerodynamic element reminiscent of the grille of a sports car or the air intake of a jet engine. Painting the inner surface to give it a perfectly lacquered finish was another challenge, requiring the talent of highly specialized auto painting experts. He initially used three colours to celebrate European motorsport; British racing green, Bugatti blue and as in the present work, Ferrari red. He later added orange, yellow and lime green as variations.

Event Horizon plays on the dichotomies of mass and space, solid and liquid. Just as an astrophysical Event Horizon alters space and time, the point of no return between reality and theory, Newson has created his own point of departure. A continuous skin like form whose interior volume feels larger than the exterior surface. Its strength appears to come, not from the delicate structure, but from the void below the surface and the hollow funnel legs, which in turn draw you in like black holes. Its fluid sculptural qualities contrast the simple utilitarian nature of the object. From concept, production and realisation this work encapsulates all of Marc Newson's ideologies making it one of his finest masterpieces.



“Both my sculptural work and the production furniture have always had as much to do with what is not there as with what is there - the voids, the interior spaces, the things that you don't see.”

Marc Newson



111

111 λ
KAREL APPEL (DUTCH 1921-2006)
PARIS SERIES - BOY AND BIRD
 India ink on paper laid on canvas
 Signed (lower right)
 50 x 64cm (19½ x 25 in.)

 Executed *circa.* 1958-1959.

Provenance:
 Sale, Sotheby's, Olympia, Contemporary Art, 18 October 2006, lot 699, Sold £7440.

 £3,000-5,000



112

112 λ
TERRY FROST (BRITISH 1915-2003)
UNTITLED (BLACK AND WHITE)
 Oil on canvas
 76 x 86cm (29¾ x 33¾ in.)

 Painted in 1979.

Exhibited:
 London, Maddox Arts, *Not so Original*, November 2013-January 2014

 £6,000-8,000



113

113 λ
ANDY GOLDSWORTHY (BRITISH B. 1956)
SCAUR WATER, DUMFREISSHIRE, FEBRUARY 2004
 Cibachrome photograph
 Inscribed to label *Thin ice lifted from neraby [sic] pool/frozen to river rocks/melting as the sun rose. (verso)*
 Sheet 49 x 49cm (19¼ x 19¼ in.)

Provenance:
 Michael Hue-Williams Fine Art Limited, Albion Gallery, London

£1,000-1,500

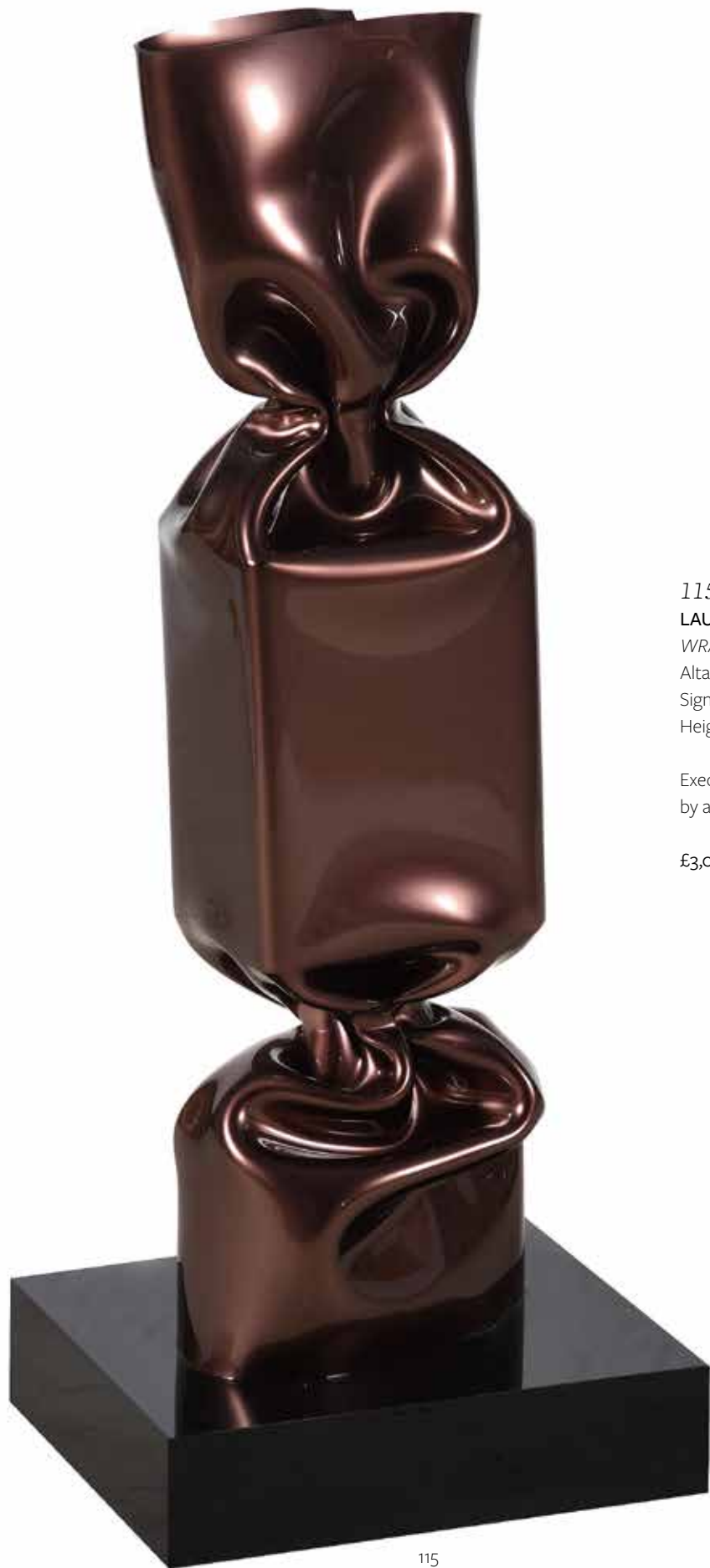
114 λ
DAVID NASH (BRITISH B. 1945)
CHAR CROSS EGG
 Burnt and carved wood
 Height: 103cm (40½ in.)

Provenance:
 Corporate Collection, UK

£3,000-5,000



114



115

115λ

LAURENCE JENKELL (FRENCH B. 1965)

WRAPPING CHOCOLAT NACRE NO. 756

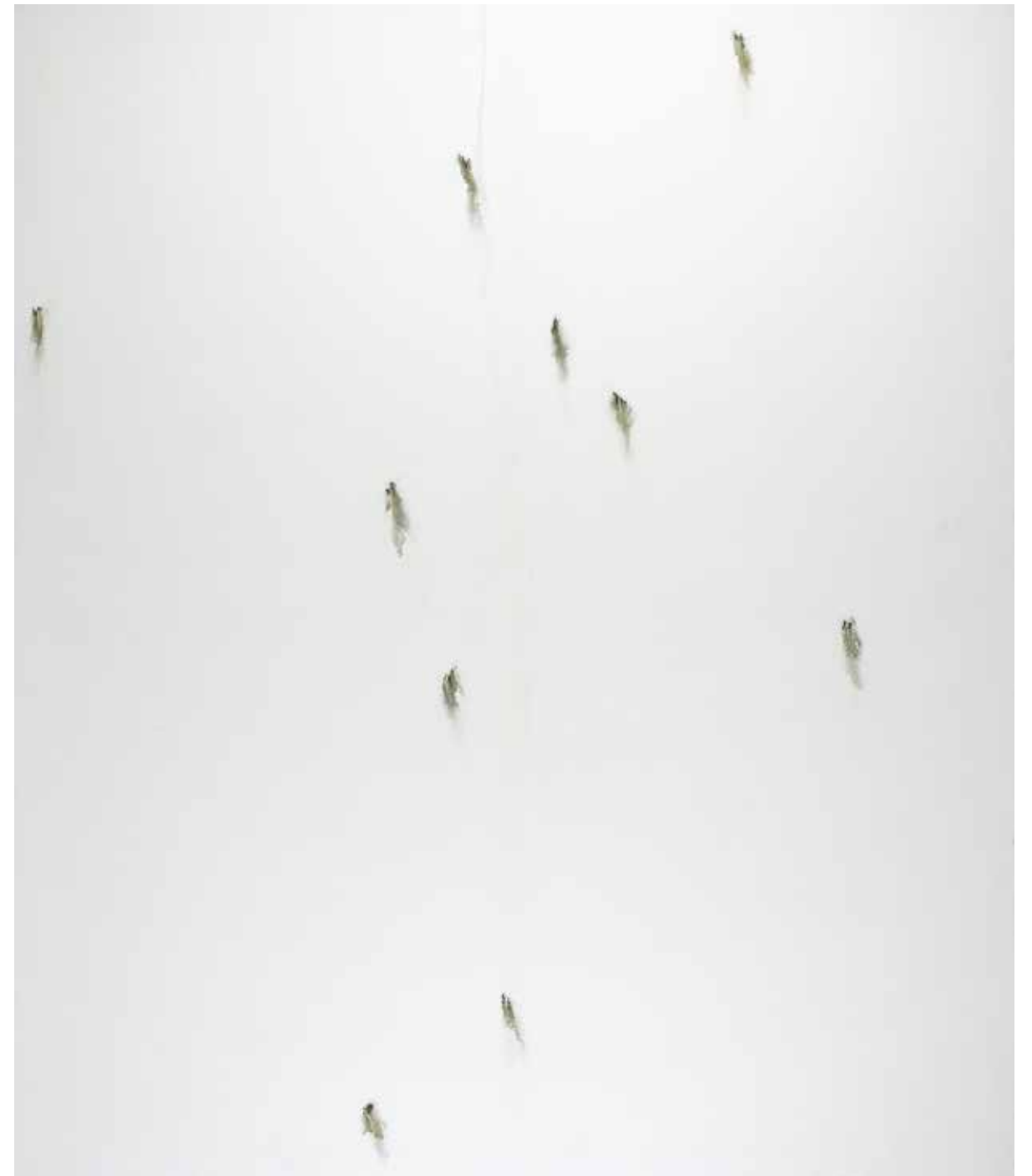
Altaglas

Signed and numbered 1/1

Height including base: 90cm (35¼ in.)

Executed in 2010, this work is unique. It is accompanied by a certificate of authenticity, signed by the artist.

£3,000-5,000



116

116λ

CALLUM INNES (SCOTTISH B. 1962)

QUOTATIONS TEN

Oil on canvas

Signed and dated 92 (to stretcher verso)

220 x 190cm (86½ x 74¾ in.)

Provenance:

Frith Street Gallery, London

Sale, Sotheby's, London, 29 June 1995, lot 322

Corporate Collection, UK

£3,000-5,000



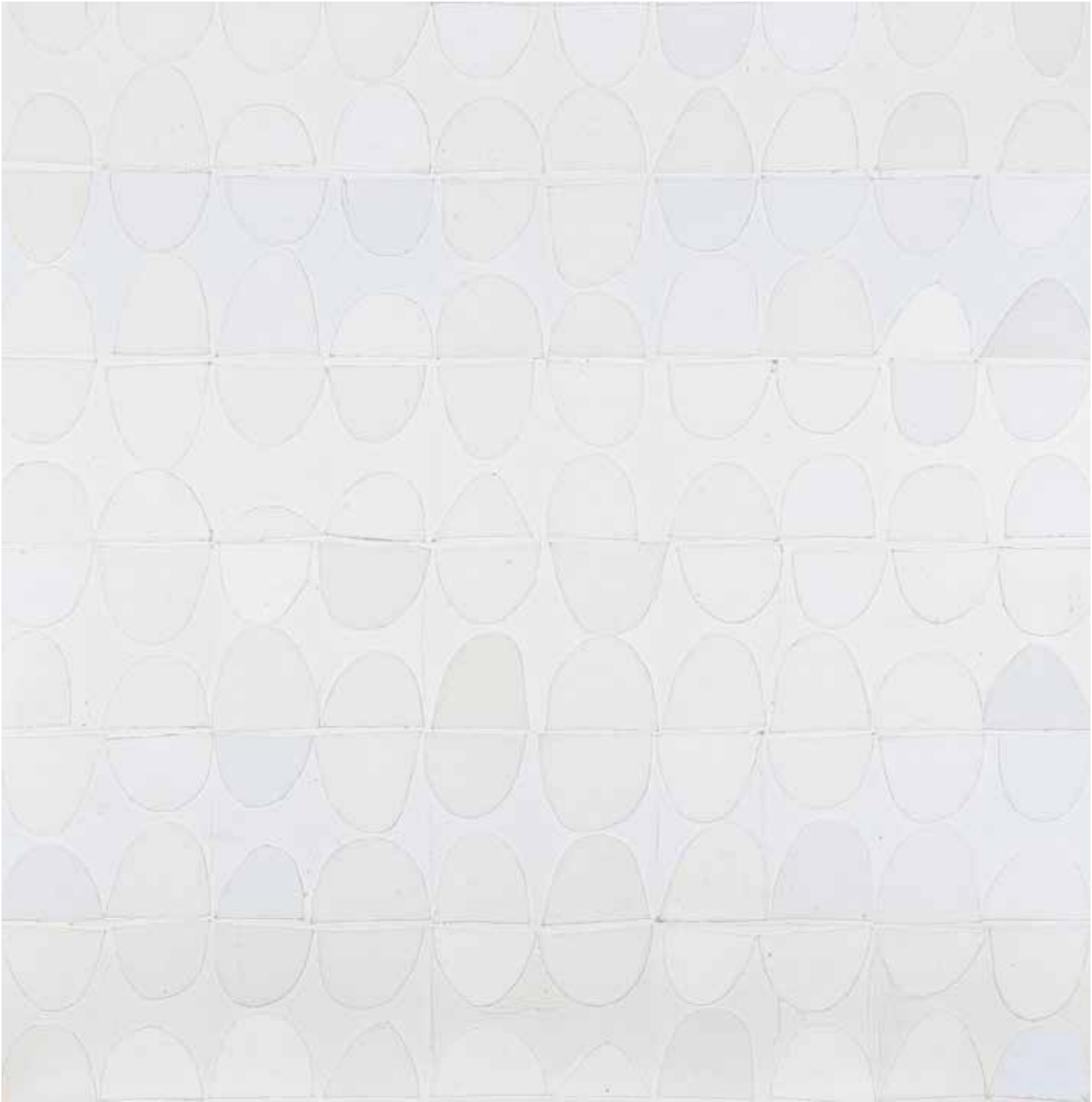
117

117λ
TERRY FROST
(BRITISH 1915-2003)
WHITEOUT
Acrylic and collage on canvas
Signed, titled and dated *April*
79 (verso); further signed and
titled (to the overlap)
149 x 95cm (58½ x 37¼ in.)
Unframed

Provenance:
Acquired directly from the
artist by the present owner in
April 1981

Exhibited:
Dorset, Parnham House, 1980
London, The New Art
Centre, 1980

£10,000-15,000



118

118λ
TERRY FROST (BRITISH 1915-2003)
THROUGH WHITES
Acrylic and collage on canvas
Signed, titled, inscribed and dated *Aug 77* (verso)
89 x 89cm (35 x 35 in.)
Unframed

£15,000-25,000

119λ

SIR TERRY FROST (BRITISH 1915-2003)

YELLOW AND PURPLE, NOVEMBER 62

Oil on canvas

61 x 50.8cm (24 x 20 in.)

Painted in 1962.

Provenance:

Waddington Galleries, London

Private Collection, A.T. Langdon-Down

Belgrave Gallery, London

Sale, Christie's, London, *Modern British & Irish Art*, 26 June 2014, lot 213

Exhibited:

London, Belgrave Gallery, *Some of the Moderns*, June-July 1988, no. 13

Sir Terry Frost is one of the best-known British artists of the 20th century. His vibrant abstract paintings have come to epitomise the St. Ives artistic movement. He was a product of both the earlier Newlyn School of Art, and a natural successor to pioneers of British abstraction such as Ben Nicholson, Peter Lanyon and Barbara Hepworth, for whom he worked as a studio assistant in 1951.

The present work, along with other examples of Frost's work featured in the sale, brings together imagery that he used repeatedly in his work from the early 1950s right up until the end of his life. Inspired by the Cornish landscape, Frost uses the juxtaposition of curved symmetrical forms with the intersection of horizontal lines against a vibrantly coloured backdrop. Whilst wholly abstract in execution, the forms are clearly rooted in the familiar motifs of boats, harbours, sun, moon and the sea.

Frost also experimented with collage and three-dimensional construction and was also a prolific and extremely successful printmaker.

£12,000-18,000



119



120

120 λ
ALAN DAVIE (BRITISH 1920-2014)
SHAMAN'S WINDOW, NO. 12
Oil on canvas board
Signed, titled, dated 2000 and inscribed *OPUS o.1476*
60.7 x 51cm (23¾ x 20 in.)

Provenance:
Purchased direct from the artist by the present owner

£3,000-5,000



121

121 λ
FRANCIS NEWTON SOUZA (BRITISH/INDIAN 1924-2002)
FACE STUDY
Biro
Signed and dated 63 (upper left)
31.5 x 19.5cm (12¼ x 7½ in.)

Provenance:
Estate of Nicholas Lott

£1,000-1,500

122 λ
LEON UNDERWOOD (BRITISH 1890-1975)
MAN AND BIRD
Bronze
Signed and dated 62 (to base)
Height: 37.5cm (14¾ in.)

£3,000-5,000



122



123

123 λ
PETER COLLIS (IRISH 1929-2012)
THE SEA AT CLEGGAN, COUNTY GALWAY, IRELAND
 Oil on board
 Signed (lower right)
 19 x 27cm (7¼ x 10½ in.)

£700-1,000



124

124 λ
PETER COLLIS (IRISH 1929-2012)
PATHWAY THROUGH THE TREES
 Oil on canvas with scratching out
 Signed (lower right)
 36 x 40.5cm (14 x 15¾ in.)

£600-800



125

125 λ
PETER COLLIS (IRISH 1929-2012)
COASTAL LANDSCAPE, IRELAND
 Oil on canvas laid on board
 Signed (lower left)
 35.5 x 38cm (13¾ x 14¾ in.)

£2,000-3,000



126

126 λ
DONALD MCINTYRE (BRITISH 1923-2009)
COTTAGES, CORNWALL
 Acrylic on board
 19.5 x 24.5cm (7½ x 9½ in.)

Provenance:
 Fosse Gallery, John Lindsay Fine Art Ltd.,
 Stow-on-the-Wold

£700-1,000



128

128 λ
DONALD MCINTYRE (BRITISH 1923-2009)
STILL SEA, IONA, SCOTLAND
 Oil on board
 Signed with initials (lower right)
 28.5 x 38.5cm (11 x 15 in.)

Provenance:
 Fosse Gallery, John Lindsay Fine Art Ltd.,
 Stow-on-the-Wold

£2,500-3,500



127

127 λ
JOHN MILLER (BRITISH 1931-2002)
MARIZON BEACH, TOWARDS PENZANCE
 Oil on canvas
 61 x 92cm (24 x 36 in.)

£1,000-1,500



129

129 λ
DONALD MCINTYRE (BRITISH 1923-2009)
CHURCH, ST. MONANS, SCOTLAND
 Acrylic on board
 Signed with initials (lower right)
 28.5 x 38.5cm (11 x 15 in.)

Provenance:
 Fosse Gallery, John Lindsay Fine Art Ltd.,
 Stow-on-the-Wold (acquired direct from
 the artist)
 Private Collection, Adam Walford Esq.
 (purchased from the above in
 September 1989)

£2,000-3,000



130

130 λ
JOHN WARRENDER (BRITISH B. 1954)
CHEQUERS
Oil on canvas
Signed with initials and dated 1982
(lower right)
25 x 39,5cm (9¾ x 15½ in.)

£3,000-5,000

131 λ
JOHN WARRENDER (BRITISH B. 1954)
CHEQUERS
Oil on canvas
Signed with initials and dated 1982
(lower right)
39 x 32,5cm (15¼ x 12¾ in.)

£3,000-5,000

Provenance for both lot 130 and 131
Commissioned direct from the artist,
John Warrender by Baroness Margaret
Thatcher in 1982
Baroness Margaret Thatcher, Chequers
Residence, Private Collection
Thence by descent to the Estate of
Baroness Margaret Thatcher
Peter Harrington, London
Purchased from the above by the
present owner



131

“What an irony it was for me, that at the same time as Mrs Thatcher handed the historians a pen, she handed me a brush.”

Jonathan Warrender Memoir February 2013, Archive Thatcher MSS

In Spring of 1982 the artist Jonathan Warrender was invited by Margaret Thatcher to lunch at the Prime Minister's country retreat, Chequers, located in Buckinghamshire. Conflict had begun just a few weeks earlier between Argentina and the United Kingdom in the Falklands which lasted for 74 days ending on 14 June, the war cabinet for which was sternly led by the 'Iron Lady' herself. It was during these tumultuous times that Warrender was to meet Thatcher.

Thatcher had admired a painting by Warrender hanging in close friend Lord Hector Laing's Dunphail residence and he suggested that he would like to gift Thatcher a painting of Chequers for her personal collection.

Warrender spent his childhood in Somerset amongst the undulating Mendip hills, captivated by the vast landscape and the patterns that sprawled across the pastures. In 1966, his family moved to Scotland where he resides today with his wife and children in Ayrshire. Warrender studied at Camberwell School of Art but he found it difficult to find his path during a period when abstraction was all the rage. He focused on his meticulous eye for detail and fascination with perspective.

After studying at Camberwell School of Art, Warrender was introduced to a circle of Sotheby's clients by a dear friend and fellow artist Andrew Festing. He used his skill in producing infinite detail to create copies for these clients who were looking to sell important works of art. In 1980 Sir Iain Tennant commissioned Warrender to paint his residence in Morayshire, Innes House. This event catapulted his career working on commissions in both the UK and abroad. Warrender's style became extremely recognisable as he used a 'bird's eye view' perspective to depict the estates and their landscapes. His attention to detail is mesmerising capturing the texture of every brick and the light catching every blade of grass.

On Saturday 17th April 1982, Warrender found himself in the back of Lord Laing's Bentley whirling through the country lanes to Chequers, to attend lunch with Margaret Thatcher. The surreal commission commenced. Warrender recalls arriving at the house and being immediately struck by the gardens and landscape surrounding the iconic house.

'Bluebells were getting ready to chime in the woods and the leafy buds on the lime trees in the Park were the size of [a] mouse's ear.' Jonathan Warrender Memoir, February 2013, Archive Thatcher MSS

The artist recollects the intimate setting, sat closely together on a round table with Thatcher, her husband Denis, Lord Laing and his wife Marion.

'As we sat down I remember having to overcome a hot moment of panic due to my extreme proximity to the Prime Minister.' Jonathan Warrender Memoir February 2013, Archive Thatcher MSS

After lunch Thatcher invited Warrender to accompany her in the gardens to locate a view from which to paint the house. They settled on a viewpoint under a tulip tree just opposite the front door. As the whirlwind afternoon drew to a close Warrender remembers Thatcher proclaiming *'And now I must see what is happening in those bloody islands.'* Jonathan Warrender Memoir February 2013, Archive Thatcher MSS

Warrender started in the May and spent three weeks painting at Chequers which was coming to life as the summer months took hold.



Baroness Margaret Thatcher outside
Chequers in September 1993.
Photo by Jeff Overs. BBC News & Current
Affairs via Getty Images



Photograph of
Margaret Thatcher's flat
in Chester Square, Belgravia



132

132 λ
JOHN BRATBY (BRITISH 1928-1992)
PEONIES AND ROSES
 Oil on canvas
 Signed (lower centre); titled *Paeonies [sic] and Roses by the Old Jacobean Wall of the Royal Greenwich Park in High Summer* and dated 1968 to stretcher (verso)
 121.5 x 85cm (47¾ x 33¼ in.)

Exhibited:
 London, Royal Academy of Arts, *Summer Exhibition*, 1981, no. 998

The present lot was painted over a long period of time. The roses came from the artist's garden in Hastings. The wall in the background is in fact from the Greenwich Royal Park. The Peonies were painted 15 years prior to the completion of the painting and came from the artist's garden on Blackheath. There is a sister painting to the current lot which in 1981 was sat in the artist's studio.

£4,000-6,000



133

133 λ
JEAN JULES LOUIS CAVAILLES (FRENCH 1901-1977)
CONCH SHELL, MAGAZINE AND VASE OF FLOWERS
 Oil on canvas
 Signed (lower right)
 61 x 46cm (24 x 18 in.)

£1,500-2,000

134 λ
MARY FEDDEN (BRITISH 1915-2012)
DON GIOVANNI BY MOZART, STILL LIFE WITH TRUMPET, SHEET MUSIC AND FLOWER IN A MUG
 Oil on canvas
 Signed and dated 1994 (lower left)
 40.5 x 30.5cm (15¾ x 12 in.)

Provenance:
 Private Collection, Berkshire
 Thence by descent to the present owner

£6,000-8,000



134



135λ
MARTIN MOONEY (IRISH B. 1960)
STILL LIFE WITH MARROW
Oil on board
Signed with initials and dated 1999 (lower right)
50.5 x 100.5cm (19¾ x 39½ in.)

£3,000-5,000



136λ
KEN HOWARD (BRITISH 1932-2022)
DAY AT THE MUSEUM
Gouache and pencil
51.5 x 80cm (20¼ x 31¼ in.)

Provenance:
Purchased direct from the artist in 1974
when they purchased Ken Howard's home,
Meadowside in Albert Road, Hampton Hill,
Middlesex
Sale, Bainbridges, London, 2019

£1,000-1,500



137λ
MARTIN MOONEY (IRISH B. 1960)
STILL LIFE WITH BLUE CLOTH
Oil on board
Signed with initials and dated 1997 (lower right); further signed, titled and dated 1997 (verso)
20 x 40cm (7¾ x 15½ in.)

£1,000-1,500

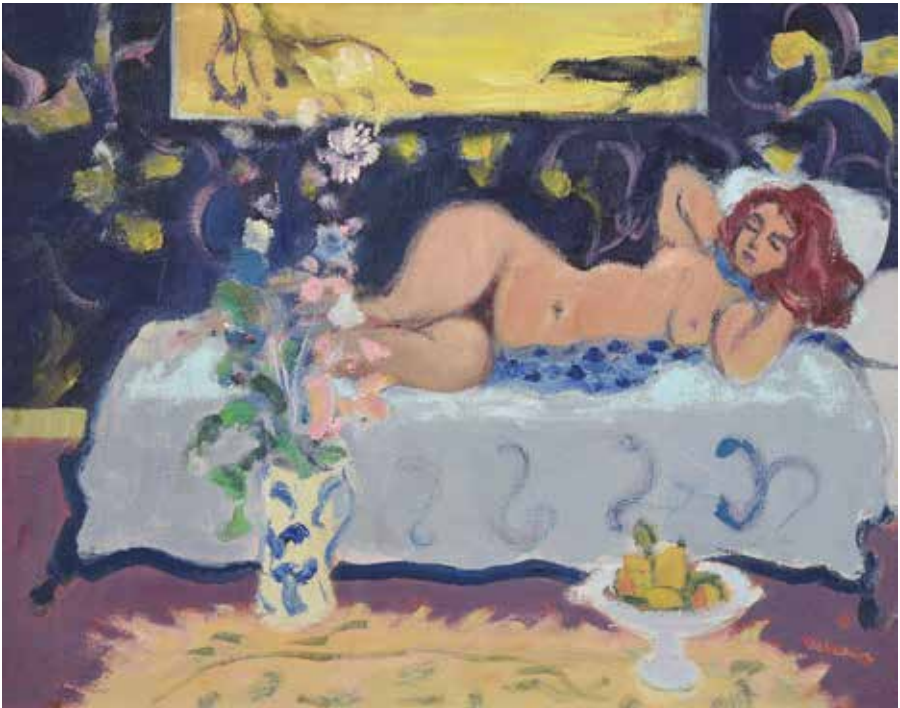
138λ
DAVID MCCLURE (SCOTTISH 1926-1998)
RECLINING NUDE WITH FRUIT
Oil on canvas
Signed (lower right), further signed to
stretcher overlap (verso)
38.5 x 48cm (15 x 18¾ in.)

Painted in 1969.

Provenance:
Aitken Dott & Son, Edinburgh
Sale, 27 September 1990, lot 81

Exhibited:
Edinburgh, Aitken & Son, *Festival Exhibition*,
1969, no. 56

£1,000-1,500



138

Robert Bain (1911-1973)

A Private Collection of Works | lots 139-142

Robert Bain rose to prominence in 1948 when he beat Pietro Annigoni to the Accademia di Belle Arti Firenze’s gold medal for his interpretation of Michelangelo’s David. The work was later exhibited in 1962 at the Association of Arts Gallery in Cape Town. Born in Edinburgh in 1911 Bain went on to marry Mary Lochiel in 1932 and after the birth of their son Robbie they moved to South Africa. On arrival Bain took up the post of senior lecturer at the Port Elizabeth School of Art. After further study and practice in Italy Bain returned to South Africa and started as head of the Johannesburg School of Art. Bain exhibited widely throughout his career across South Africa and completed important commissions including the bronze relief doors for the South African Reserve Bank in Port Elizabeth and a monumental sculpture of King George IV, for which preparatory studies were made during the royal tour of South Africa in 1947.

Robert Bain worked with wood, bronze and marble frequently experimenting with forms in Gesso before producing finished carvings in marble. Bain drew on religious topics, figural depictions and members of his local community. *The Immaculate Conception* cast in bronze was cast in 1968 and larger version was carved in marble in 1971. These sculptures encapsulate purity, fertility and motherhood. *Transcendental flight* signifies strength and power. The form twists with smooth curves creating a tall, standing structure which reflects Bain’s reoccurring exploration of African iconography through tribal totems and tablets.



139 λ
ROBERT BAIN
(BRITISH/SOUTH AFRICAN 1911-1973)
THE IMACULATE CONCEPTION , 1971
Carrara marble
Signed
45cm (17½in.) Height inc. base

Provenance:
Direct from the artist’s family

£1,500-2,000



140 λ
ROBERT BAIN (BRITISH/SOUTH AFRICAN 1911-1973)
MADAME SOULLIER
Bronze
Signed, titled, inscribed and dated Aug 1969 (to base)
57 x 21 x 16.5cm (22¼ x 8¼ x 6 1/5in.)

Provenance:
Direct from the artist’s family

£2,000-3,000



141

141 λ
ROBERT BAIN (BRITISH/SOUTH AFRICAN 1911-1973)
TRANSCENDENTAL FLIGHT, 1963
 Wood on marble base
 83cm (32½in.) Height inc. base

Provenance:
 Direct from the artist's family

£700-1,000



142

142 λ
ROBERT BAIN (BRITISH/SOUTH AFRICAN 1911-1973)
THE IMACULATE CONCEPTION
 Bronze
 Signed and dated 68
 Height 31cm (12in.)

Provenance:
 Direct from the artist's family

£800-1,200



143

143 λ
DAVID SHEPHERD (BRITISH 1931-2017)
THE TSAVO RHINO
 Bronze
 Signed by the artist and the sculptor Mick Simpson and numbered 30/95 (to base)
 15 x 25cm (5¾ x 9¾ in.)

£700-1,000



144

144 λ
DAVID SHEPHERD (BRITISH 1931-2017)
TIGER
Oil on canvas
Signed (lower right)
18 x 25,5cm (7 x 10 in.)

Together with a set of five ceramic plaques,
'The Big Five' from a limited edition of 2000.

£1,000-1,500



145 λ
DAVID SHEPHERD (BRITISH 1931-2017)
RHINO & LION
Oil on canvas, a pair
Both signed (lower right)
14,5 x 14,5cm (5½ x 5½ in.) (2)

£1,500-2,500



145



146

146 λ
SIMON COMBES (BRITISH 1940-2004)
A LION AND LIONESS, SERENGETI, TANZANIA
Oil on canvas
Signed and dated 91 (lower right)
61 x 76cm (24 x 29¾ in.)

Provenance:
Sale, Christie's, London, *World Wide Fund for Nature in Association with WWF*, 27 July 1995, lot 156

£5,000-7,000

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Old Master
British and European Art
2 MARCH 2023

HERBERT ARNOULD OLIVIER (BRITISH 1861-1952)
IN FREYA STARK’S GARDEN, ASOLO (detail)
Provenance:
The artist and by descent through his family
Est. £8,000-12,000 (+ fees)

On view London (highlights) | 20-22 February
On view Newbury (full sale) | 26-28 February and 1 March

Auction | Donnington Priory, Newbury, Berkshire RG14 2JE
Auction and valuation enquiries | Brandon Lindberg
pictures@drewatts.com | 01635 553 553
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Fine Clocks, Barometers & Scientific Instruments

7 MARCH 2023



**A FINE AND HOROLOGICALLY SIGNIFICANT
JAMES I 'FIRST PERIOD' LANTERN CLOCK**
WILLIAM BOWYER, LONDON, CIRCA 1620
Est. £15,000-20,000 (+ fees)

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Auction | Donnington Priory, Newbury, Berkshire RG14 2JE
Auction and valuation enquiries | Leighton Gilliband
clocks@dreweatts.com | 01635 553 553

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22 MARCH 2023



A MID 20TH CENTURY DIAMOND, OPAL AND RUBY TIARA

Provenance:
Property of the late Jean-Pierre de Chambrun,
Marquis de Chambrun (1903-2004) and
Muriel, Dowager Marquise de Chambrun

Est. £12,000-18,000 (+ fees)

On view London (highlights) | 14-15 March
On view Newbury (full sale) | 17 and 19-21 March

Auction | Donnington Priory, Newbury, Berkshire RG14 2JE
Auction and valuation enquiries | James Nicholson
jsw@dreweatts.com | 01635 553 553

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Interiors

23 February | Live Online
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2 March | Live Online
Old Master, British and European Art

7 March | Live Online
Fine Clocks, Barometers and Scientific Instruments

15 March | Live Online
Modern and Contemporary Art

22 March | Live Online
Fine Jewellery, Silver, Watches and Objects of Vertu

29 & 30 March | Live Online
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

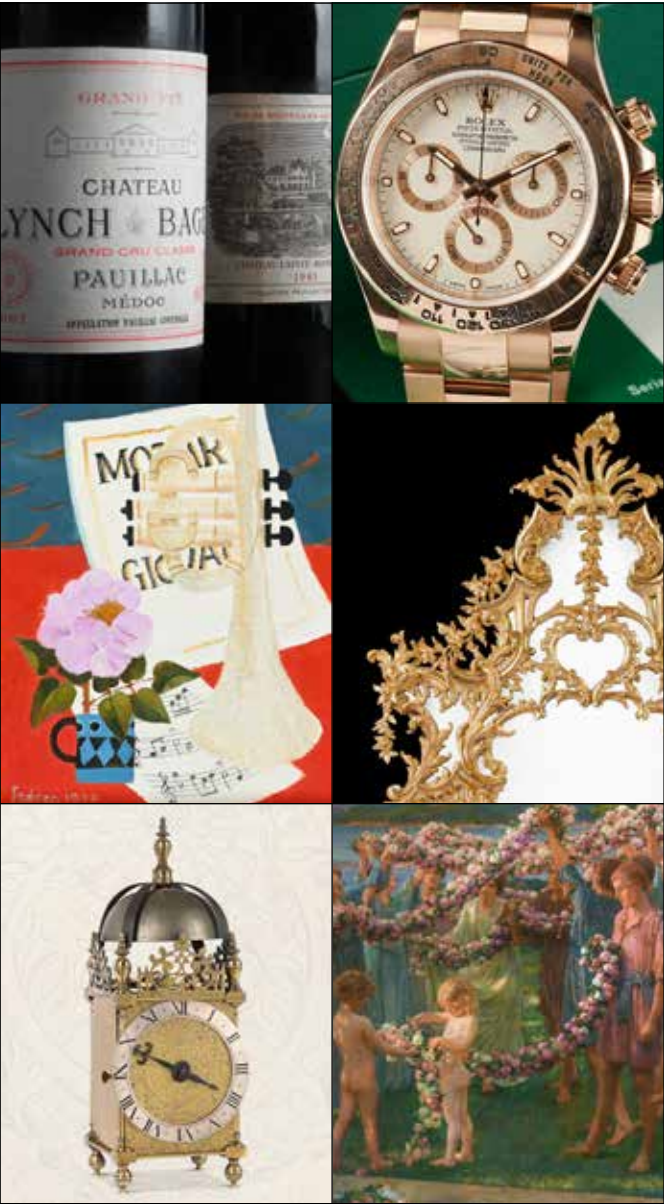
14 April | Timed Online
Art Online

18 April | Live Online
Interiors

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St James's
London SW1Y 5LU

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Dreweatts
1 Hambridge Lane
Newbury
Berkshire RG14 5TU

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

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

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

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

9. **RESERVES**

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

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

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

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless

antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

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

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

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

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

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

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

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

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

Conditions of Sale for Public Auctions

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

1. DEFINITIONS

In these Conditions:

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

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

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

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

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

6. PAYMENT

(a) Immediately a Lot is sold you will:

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

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

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

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

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

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

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

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

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

- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
- (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other Lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

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

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

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

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

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

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

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

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

14. DESCRIPTIONS AND CONDITION

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

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

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

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

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

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

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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