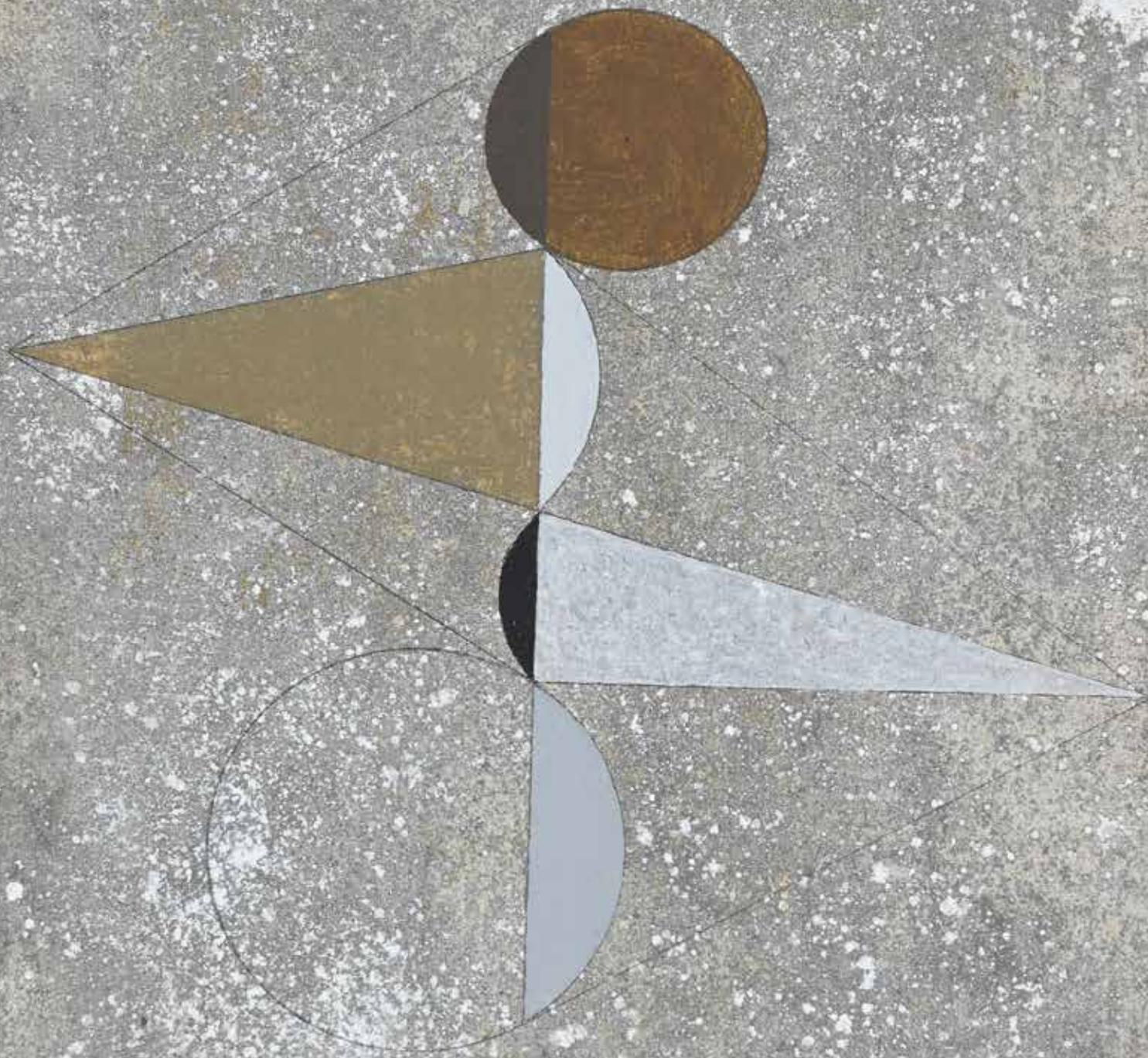


DREWEATTS

EST. 1759



MODERN AND CONTEMPORARY ART

DONNINGTON PRIORY | WEDNESDAY 15 MARCH 2023

DREWATTS  
EST. 1759

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



**AUCTION FORMAT: LIVE ONLINE**

This is a live online auction with an auctioneer. Bidding is available in person at Dreweatts Donnington Priory, online, by telephone or commission (absentee) bids. If not bidding in person or online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (GMT) on Tuesday 14 March.

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**REGISTRATION:**

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (GMT) on Tuesday 14 March.

**BUYER'S PREMIUM:**

Buyer's premium is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

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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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The 360 virtual tour of auction highlights displayed in the Dreweatts London gallery will be available from Wednesday 8 March.

**AUCTION NO. 14484****SPECIALISTS:**

Jennie Fisher [jfisher@dreweatts.com](mailto:jfisher@dreweatts.com)  
Will Porter [wporter@dreweatts.com](mailto:wporter@dreweatts.com)  
Francesca Whitham [fwhitham@dreweatts.com](mailto: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

**CONDITIONS OF SALE:**

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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)

**Paintings: Glossary of Terms****Paul Henry:**

In our opinion a work by the artist.

**Attributed to Paul Henry:**

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

**Studio of Paul Henry:**

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

**Circle of Paul Henry:**

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

**Follower of Paul Henry:**

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

**Manner of Paul Henry:**

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

**After Paul Henry:**

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

**Signed / Inscribed / Dated Paul Henry:**

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

**Bears signature / inscription /****date of Paul Henry:**

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

**λ:**

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

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

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.

Please note that all pictures are framed unless otherwise stated.

act. – active

fl. – flourished

wk. – worked

b. – born

p. – plate size

d. – died

s. – sight size



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

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

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



7 λ  
**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

8 λ  
**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

9 λ  
**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)

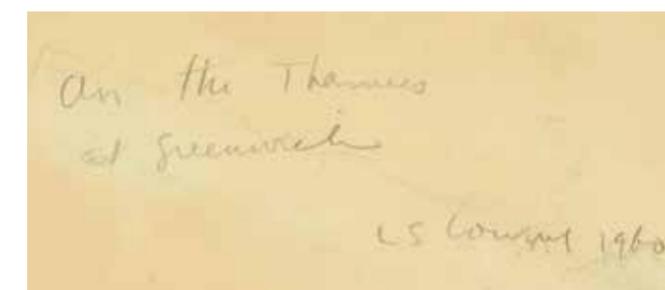
Thence by descent

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.

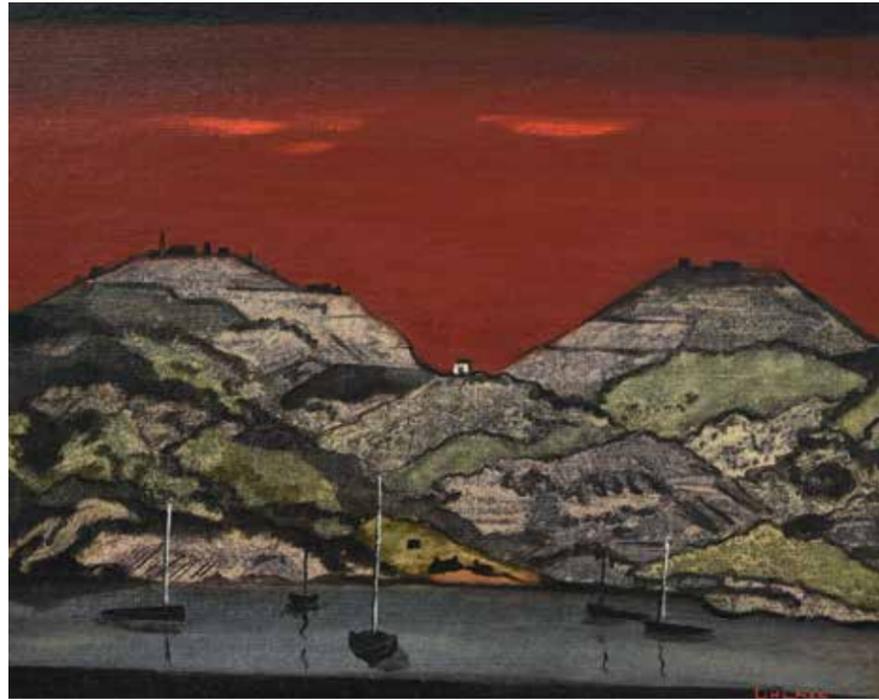
£20,000-30,000



10



10 (detail verso)

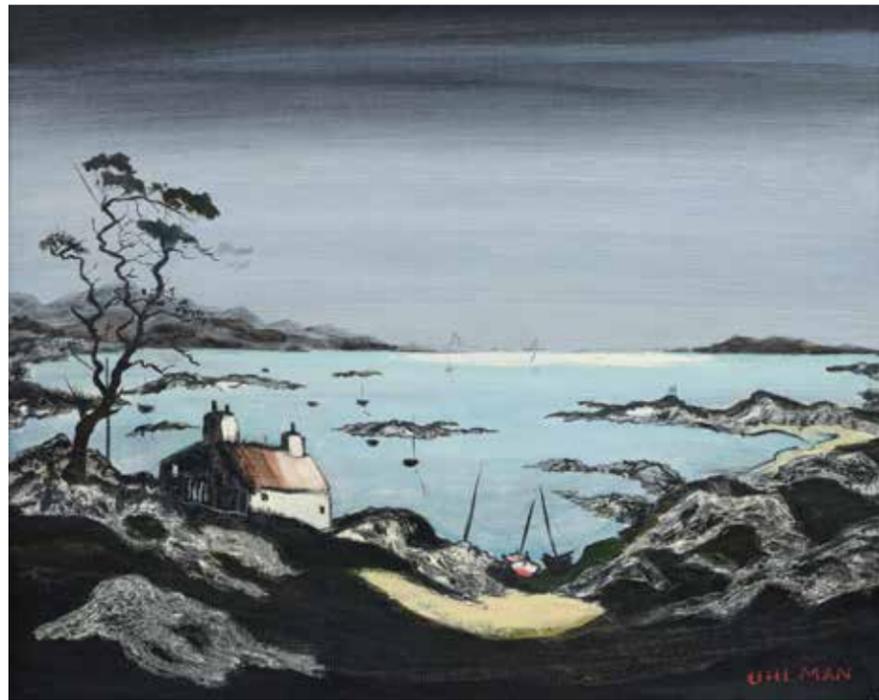


11

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:**

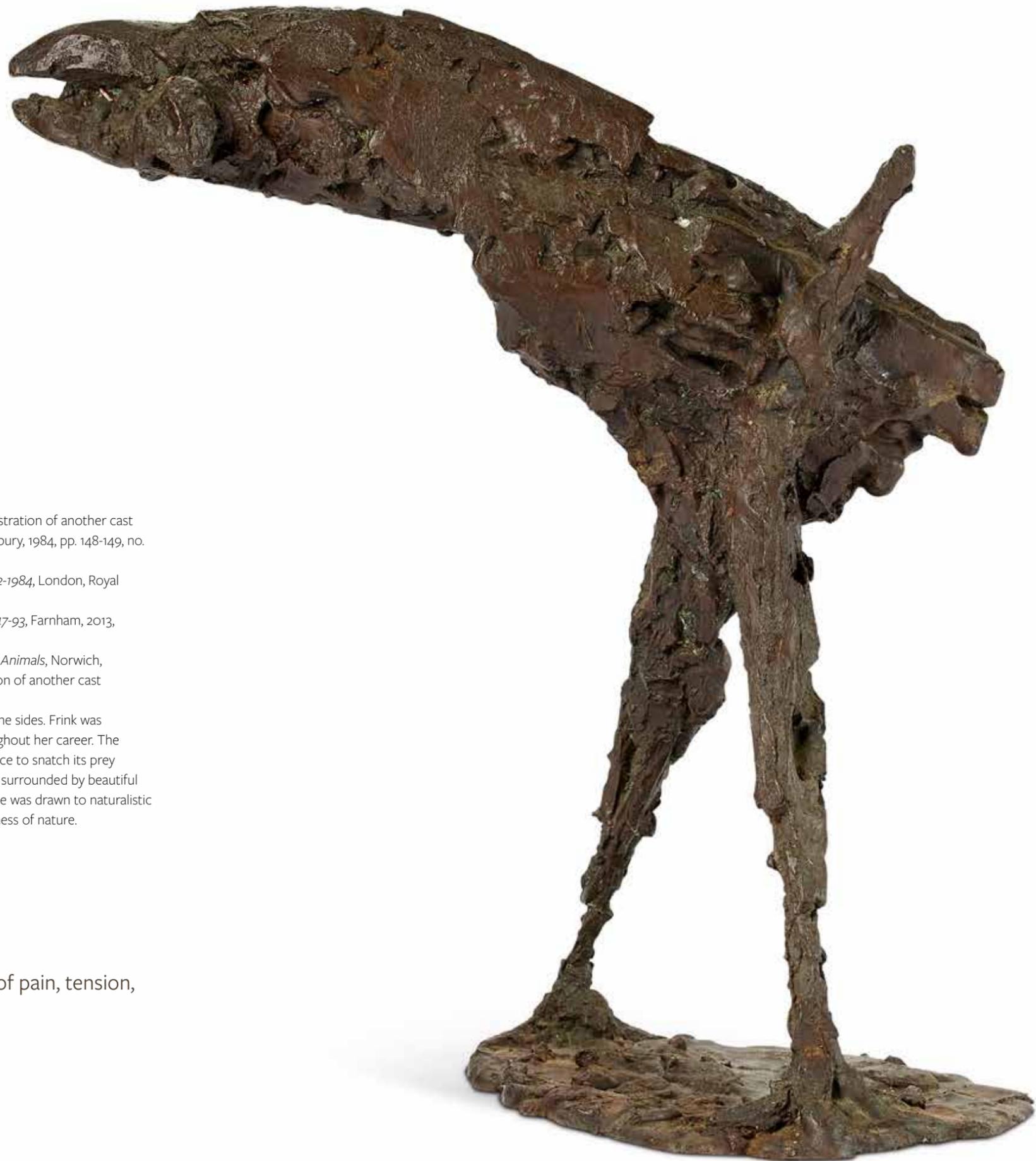
Beaux Arts, London/Bath

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

16 λ  
**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

17 λ  
**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

18



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

19



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

20

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 (11<sup>1</sup>/<sub>4</sub>in.)

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

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.



24

**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



31 λ

**OLIVIA MUSGRAVE (IRISH B. 1958)**

*SHEEP*

Bronze

Signed

33 x 65cm (12 x 25½ in.)

From the edition of 5.

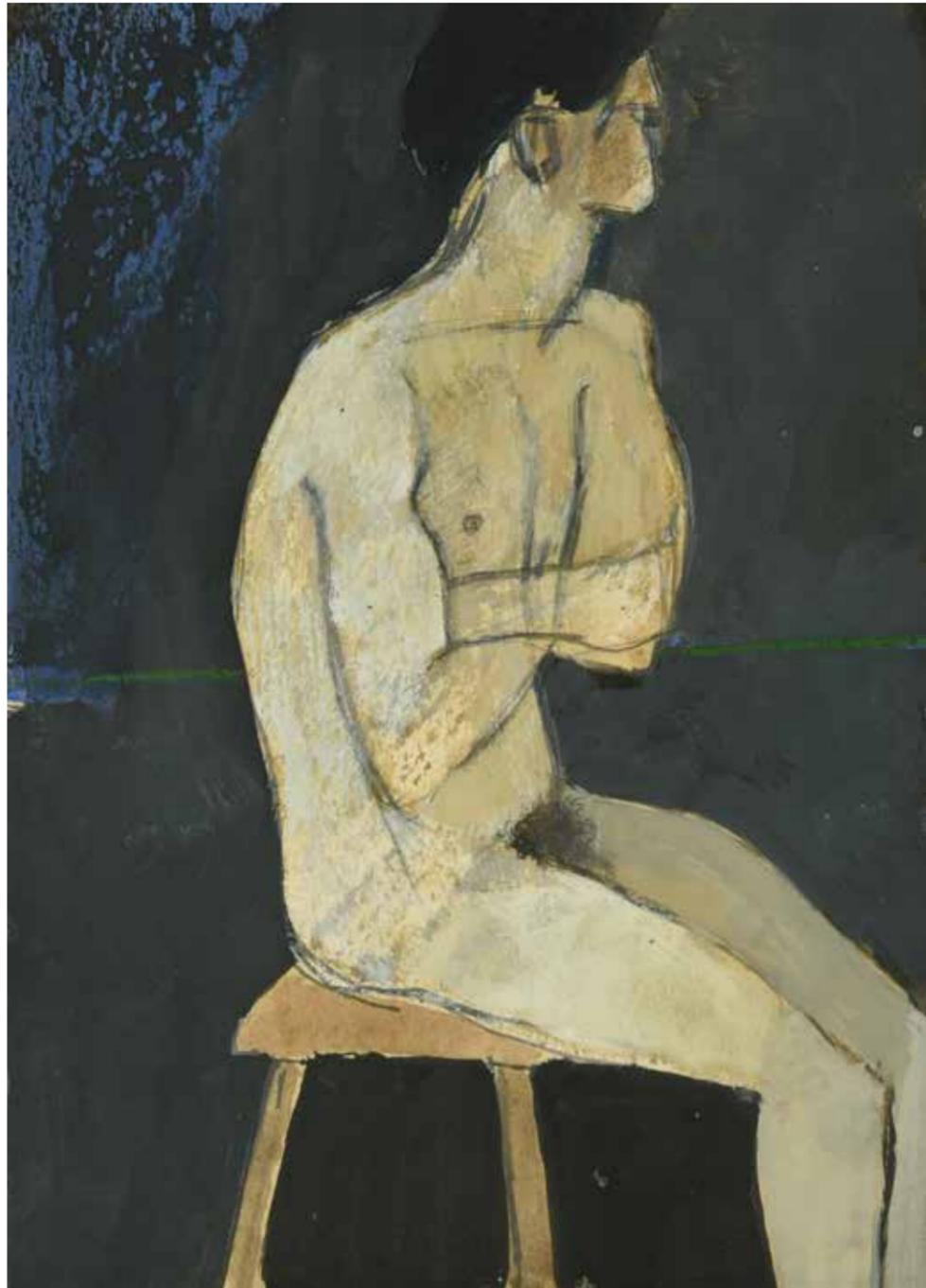
**Provenance:**

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

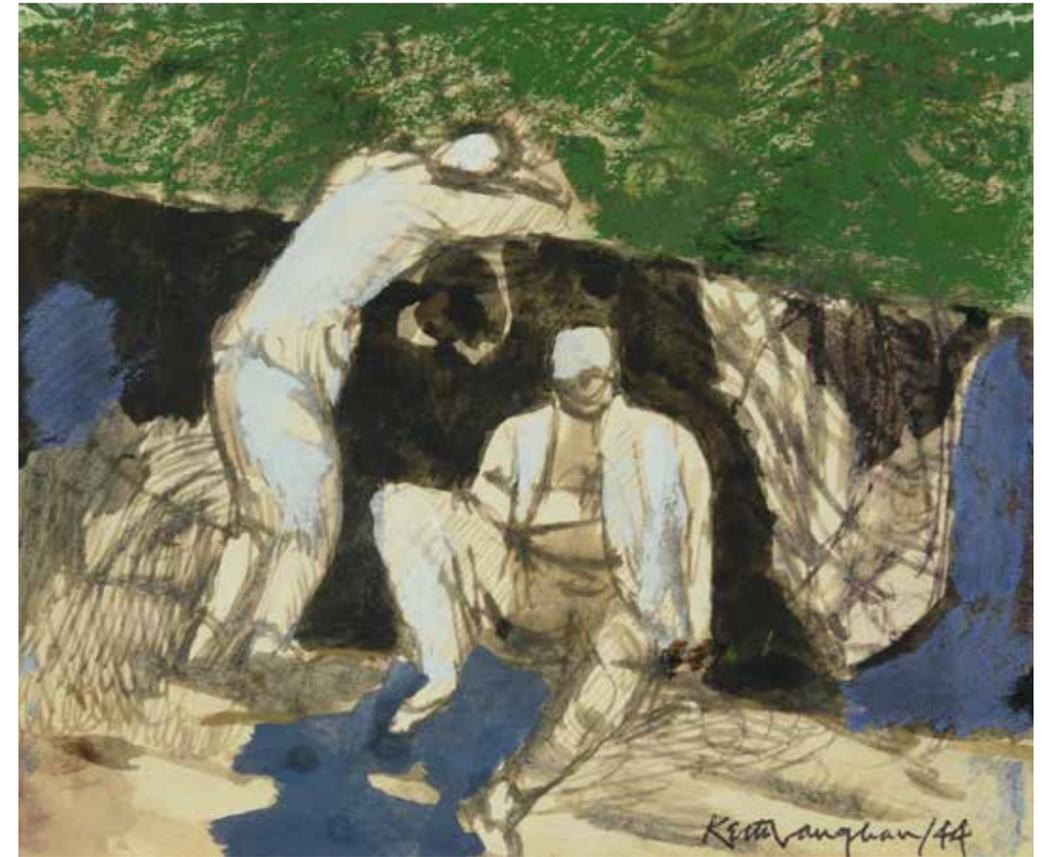


32

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



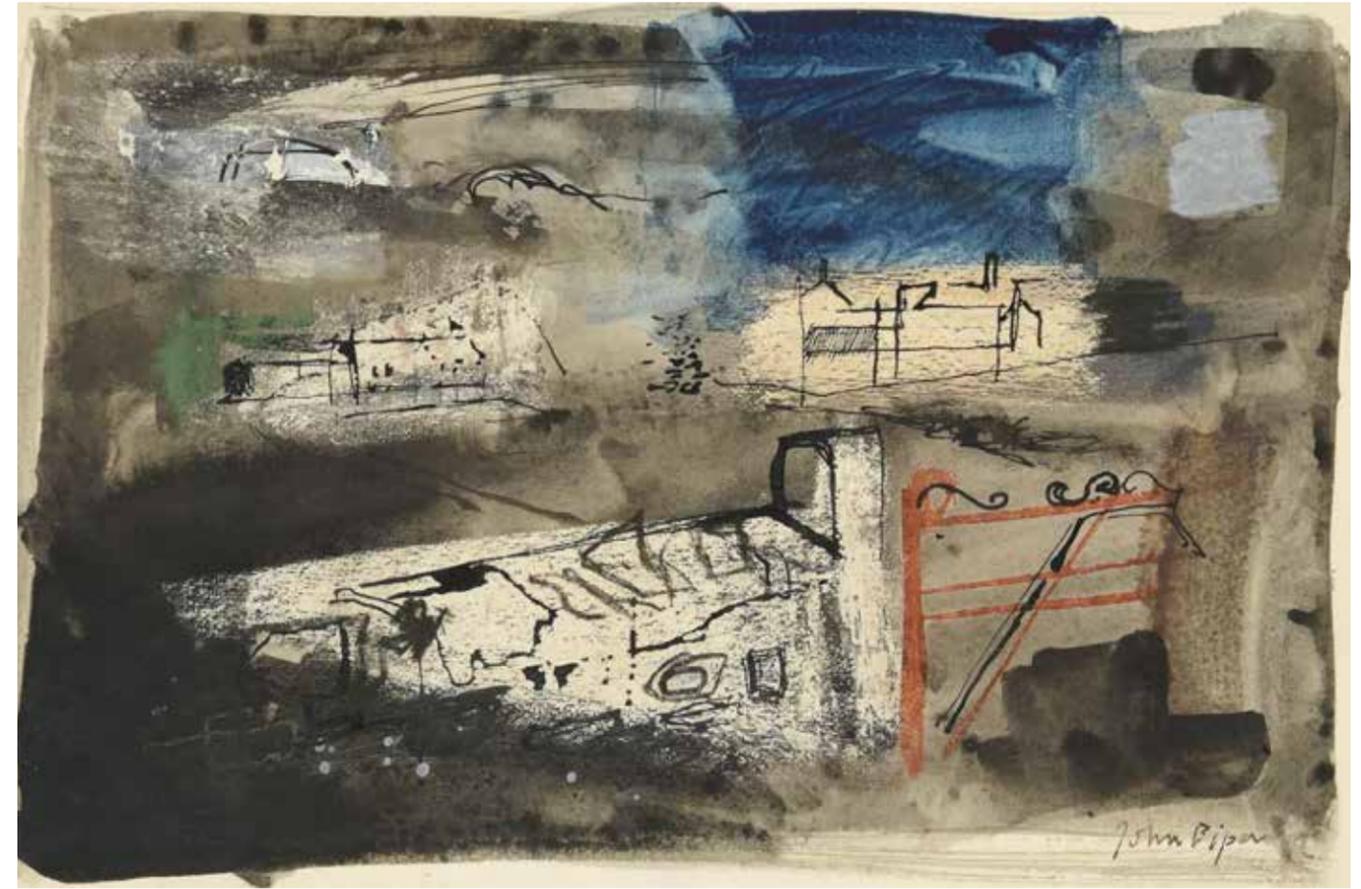
35

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

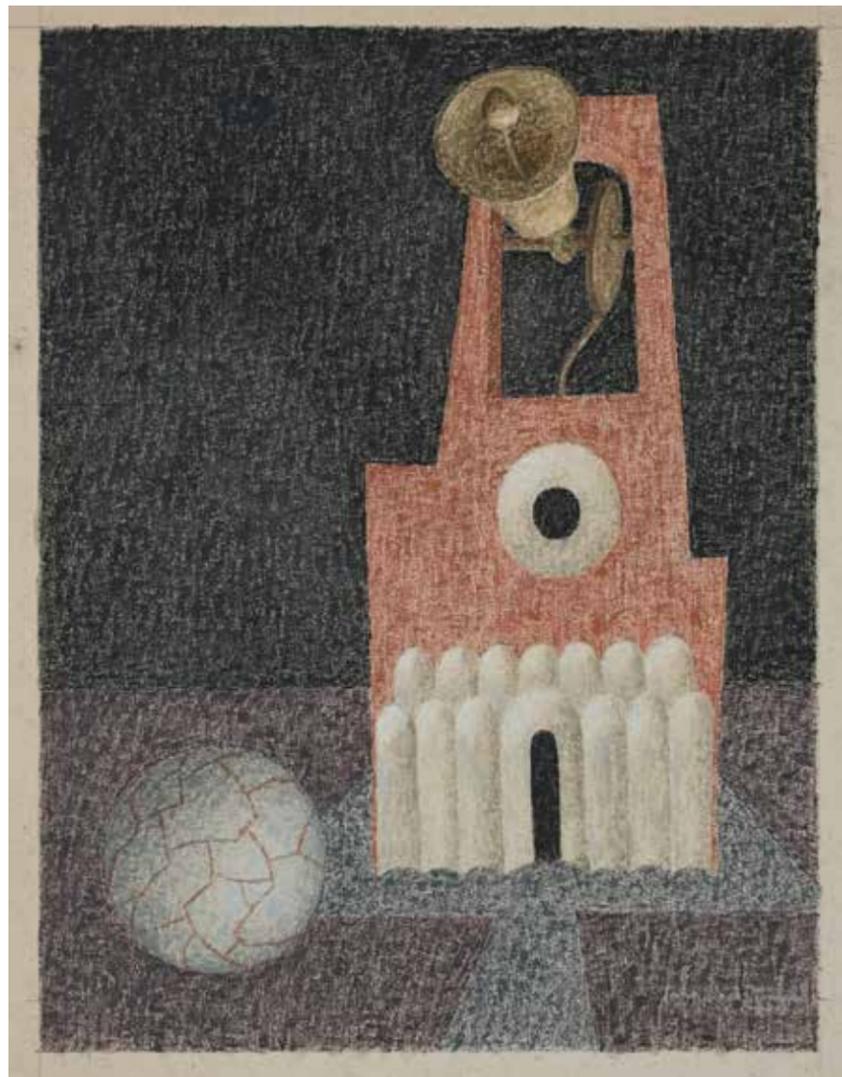
£4,000-6,000



37

37 λ  
**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

38 λ  
**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

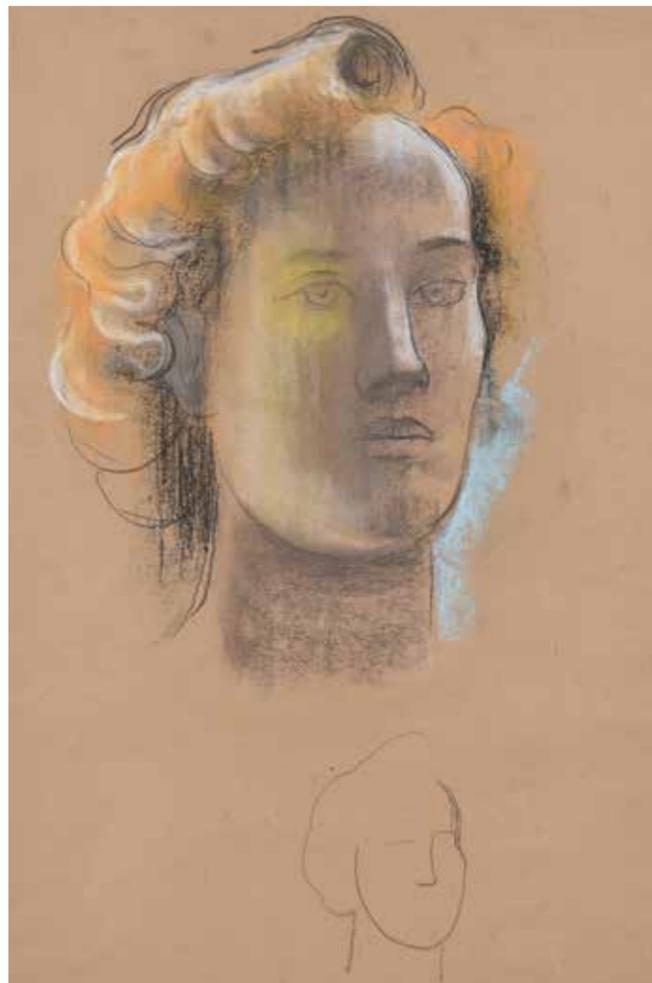
£800-1,200



39

39 λ  
**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

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

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



46

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



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

47

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



48

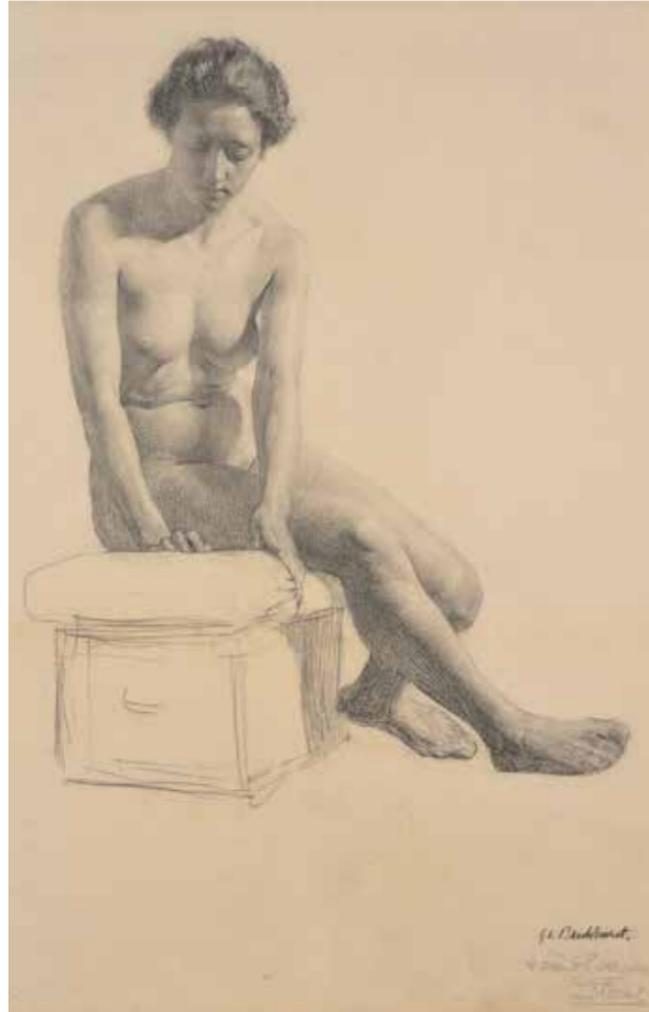
*Portrait Head of Mrs Orpen* was drawn at Vattetot, Normandy in 1899 while Augustus was on holiday with a group of friends celebrating the marriage of Alice Knewstub to William Rothenstein. Both John and Orpen were captivated by the sight of Alice's (unmarried) sister Grace in her straw hat and chiffon 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



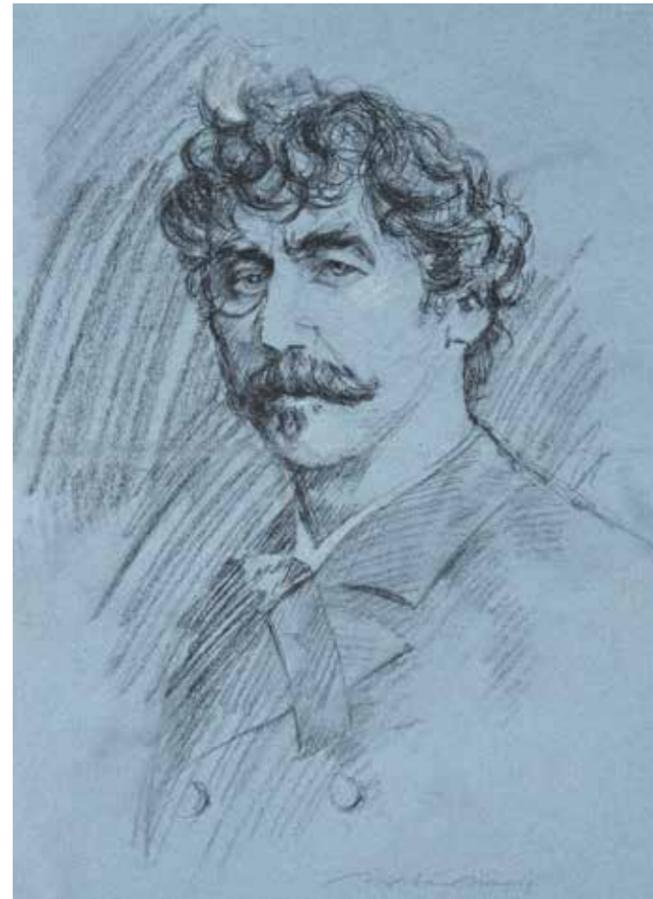
49

49 λ  
**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

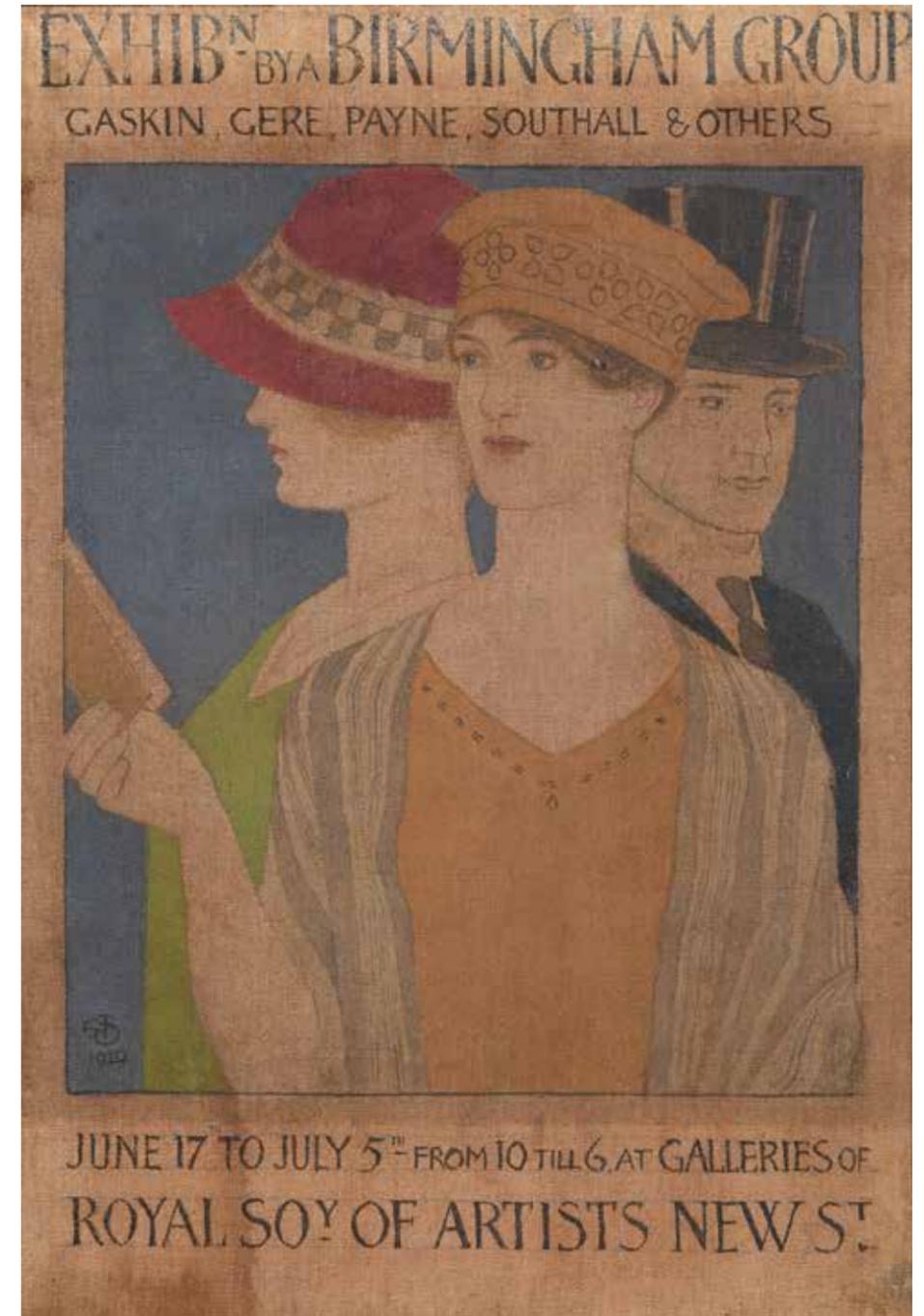


50

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

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)**  
*VICTORIANE*  
 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 Dukelski*  
 (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 Peplow (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

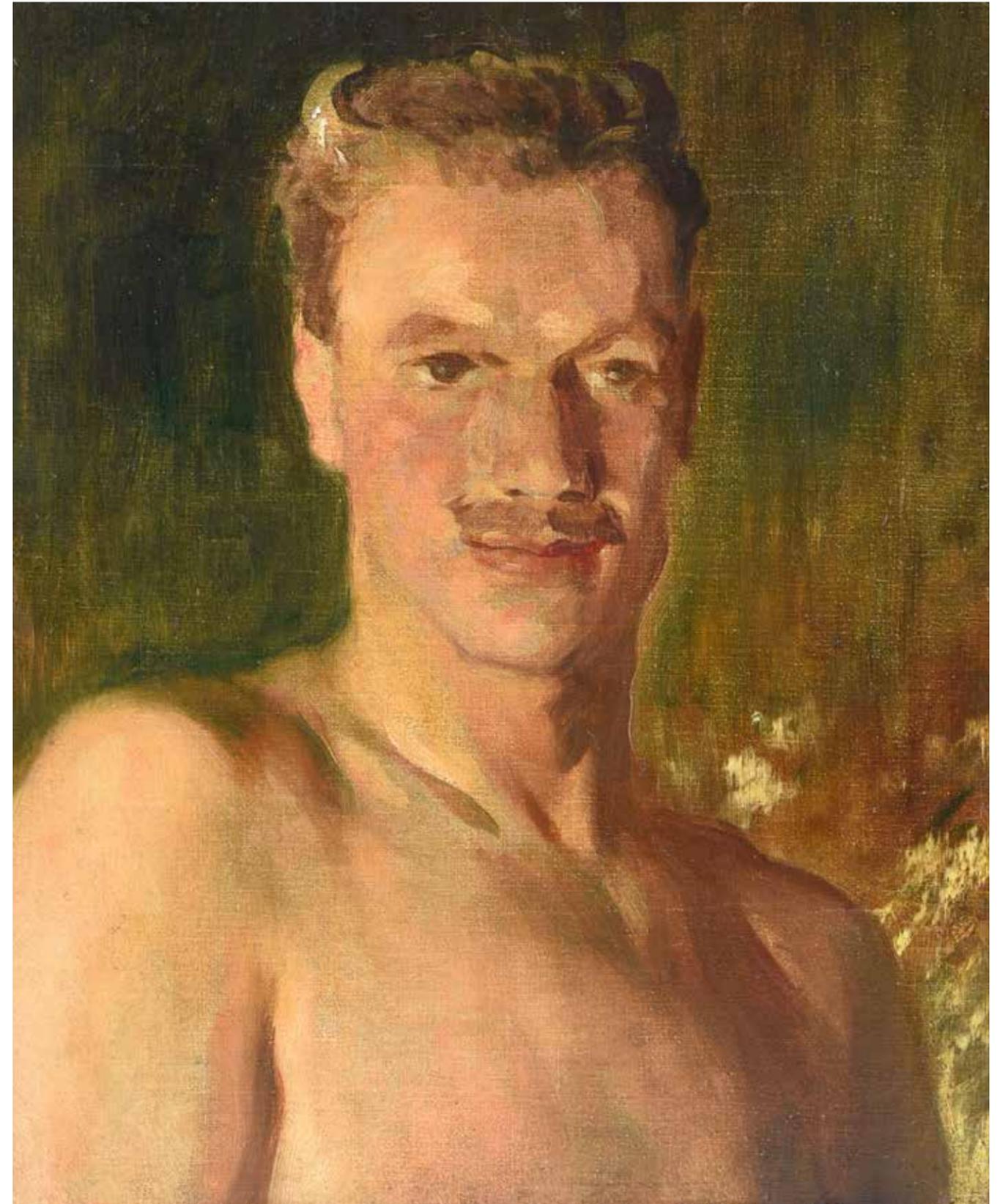
Purchased from the above by the present owner c. 1988

**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'Après-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

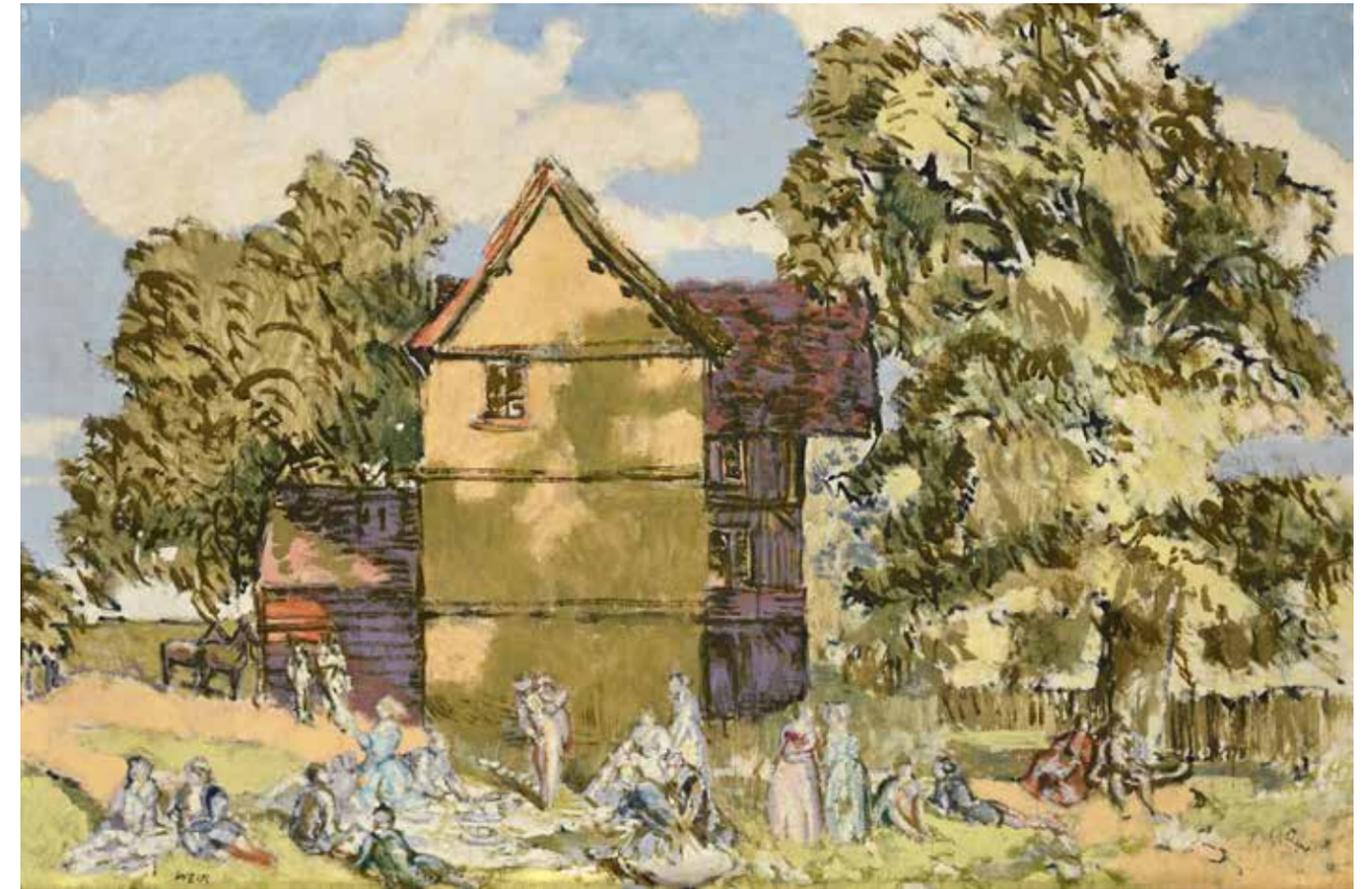
62 (no lot)

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



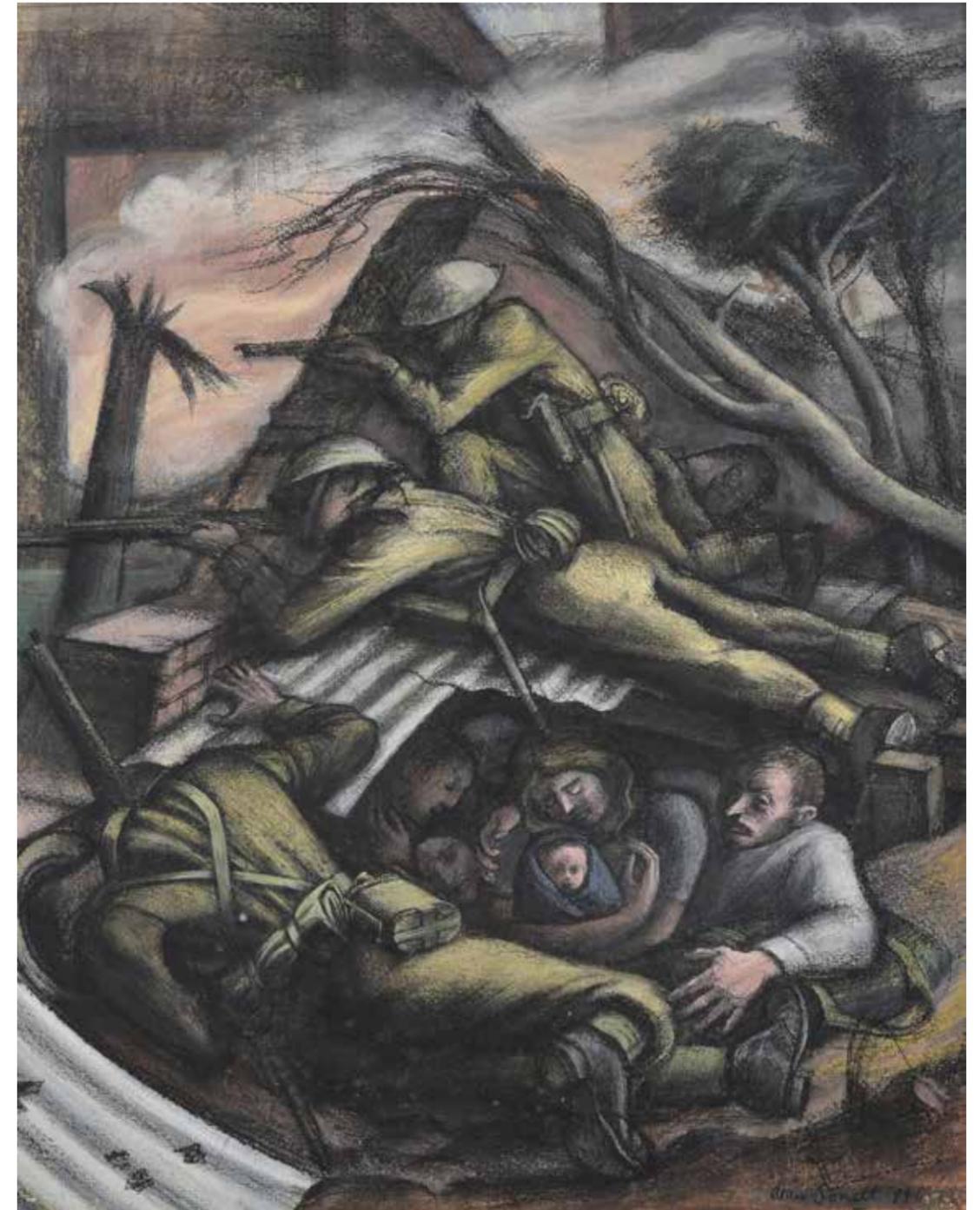
65

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

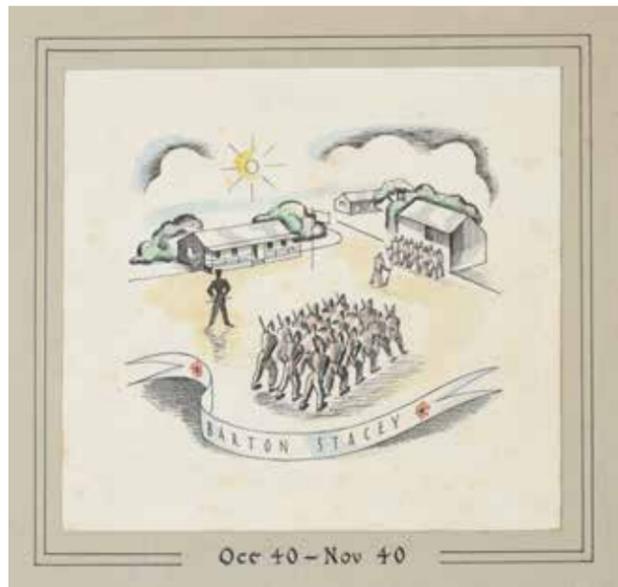
Mrs Kostenz (nee Marjorie Hodgkinson) studied at the Slade where she met Mark Gertler, who she later married. She was friends with Gilbert Spencer at the time of her marriage to Gertler.

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



71

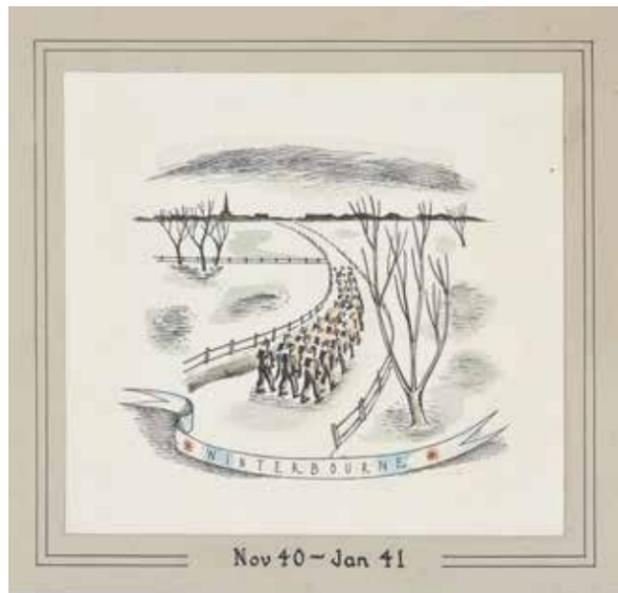


72 λ  
**LESLIE ERNEST WYATT (BRITISH 1903-1961)**  
 73 FIELD COMPANY ROYAL ENGINEERS  
 A group of 18 pen, ink and watercolour  
 Each 11.5 x 12.5cm (4½ x 4¾ in.) (18)

Executed circa 1945.

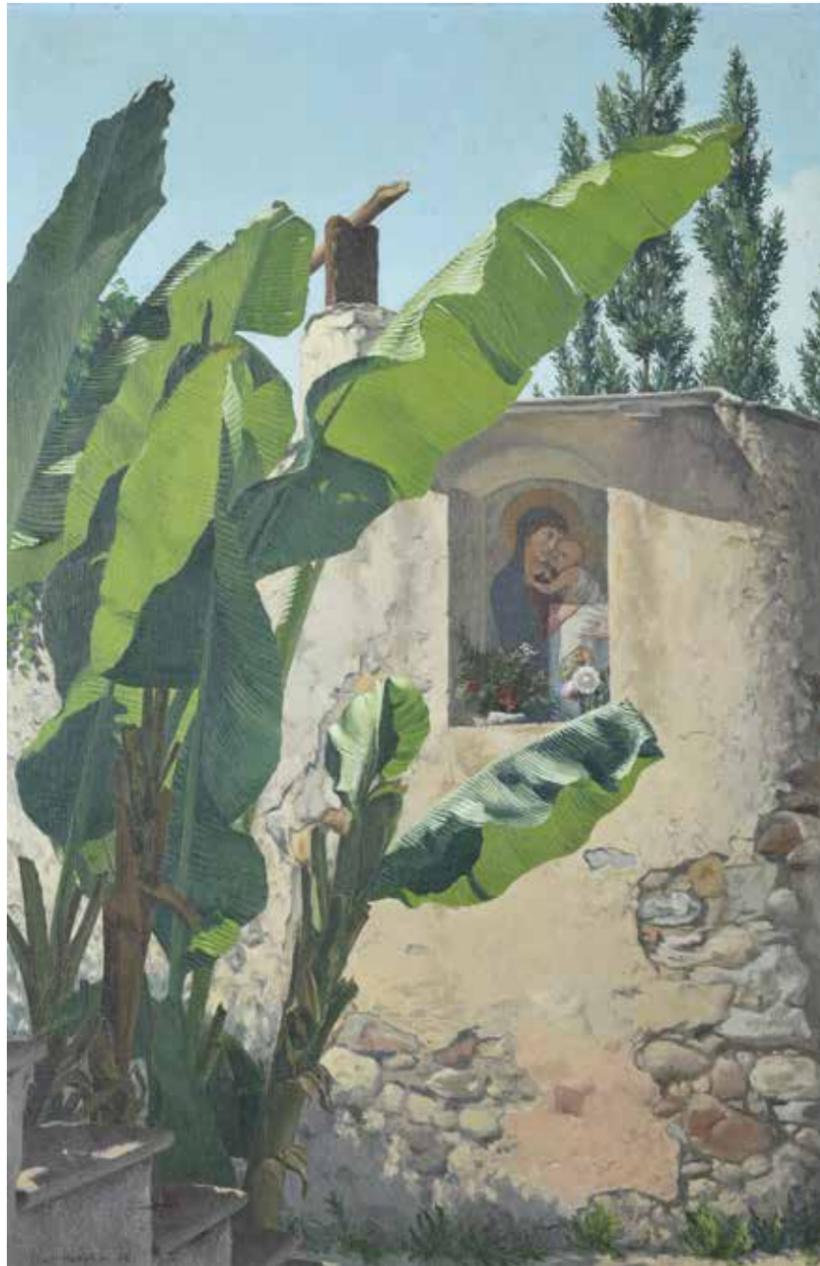
Provenance:  
 Liss Lewellyn Fine Art, London  
 Private Collection, Gloucestershire

£1,800-2,500



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



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.

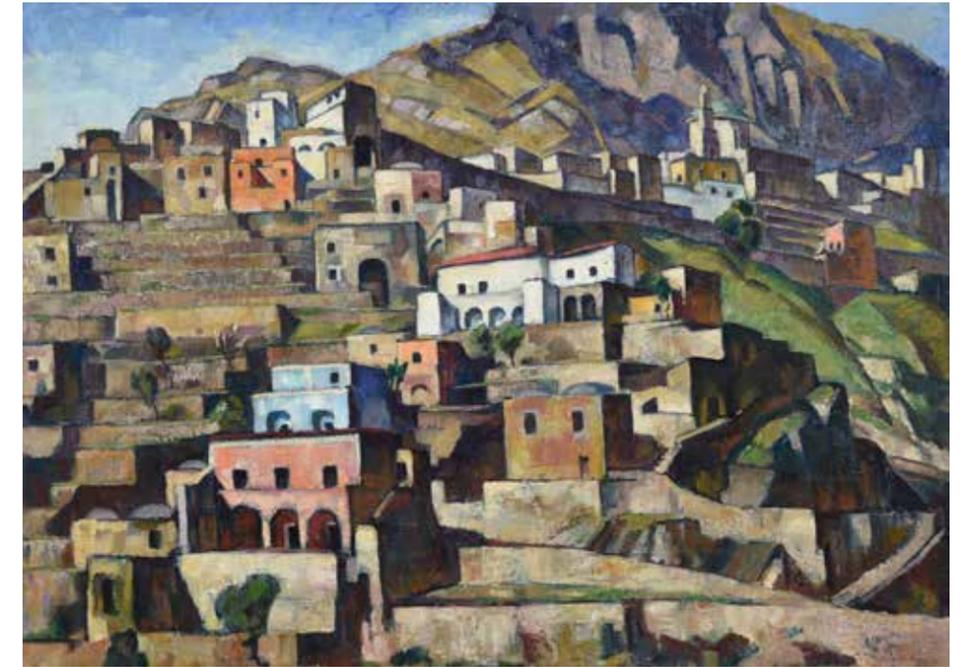
£6,000-8,000



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

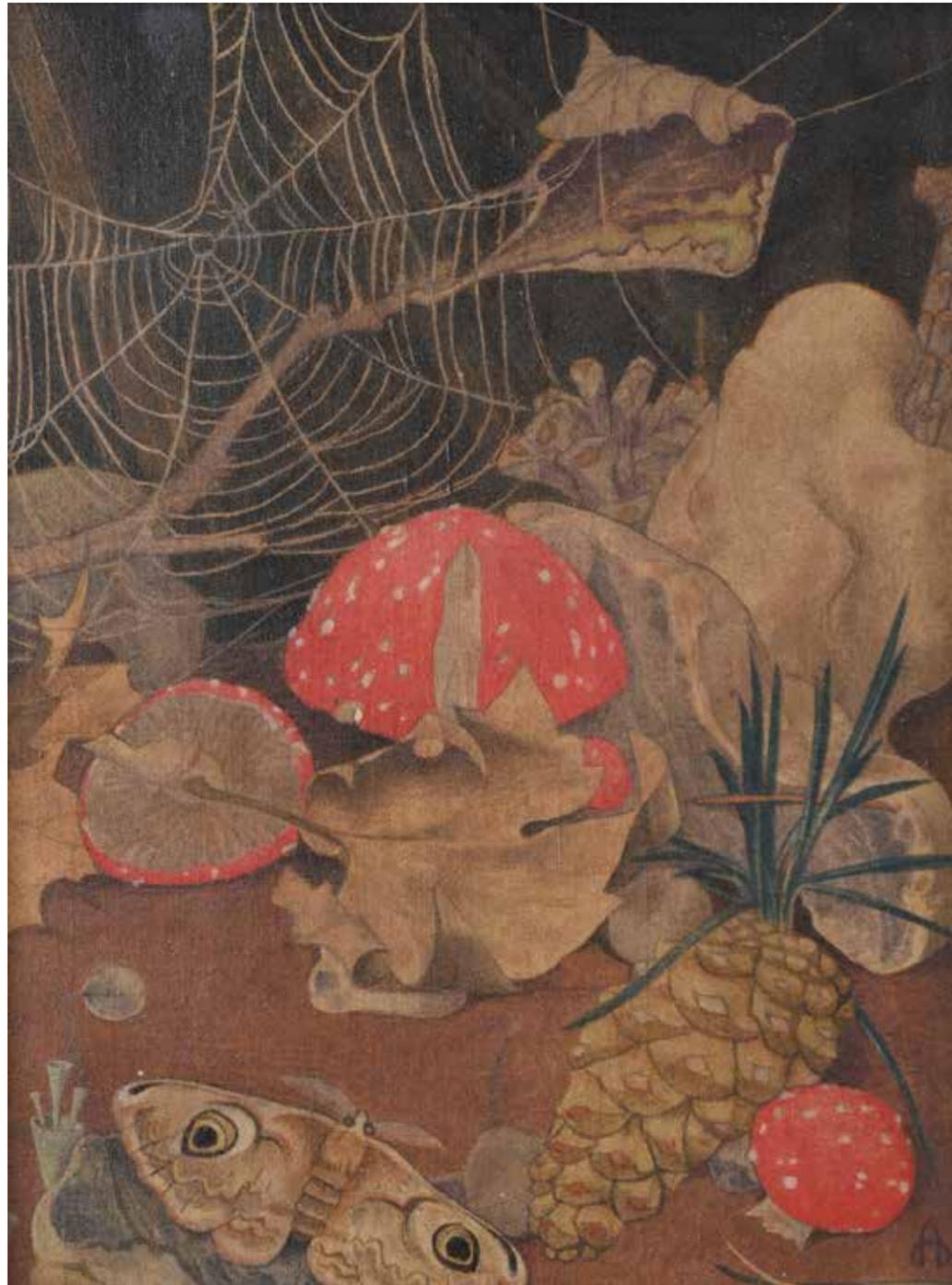


83

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



86 λ  
**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

86



87 λ  
**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

87

88 λ  
**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

89 λ  
**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

90 λ  
**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



93



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

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



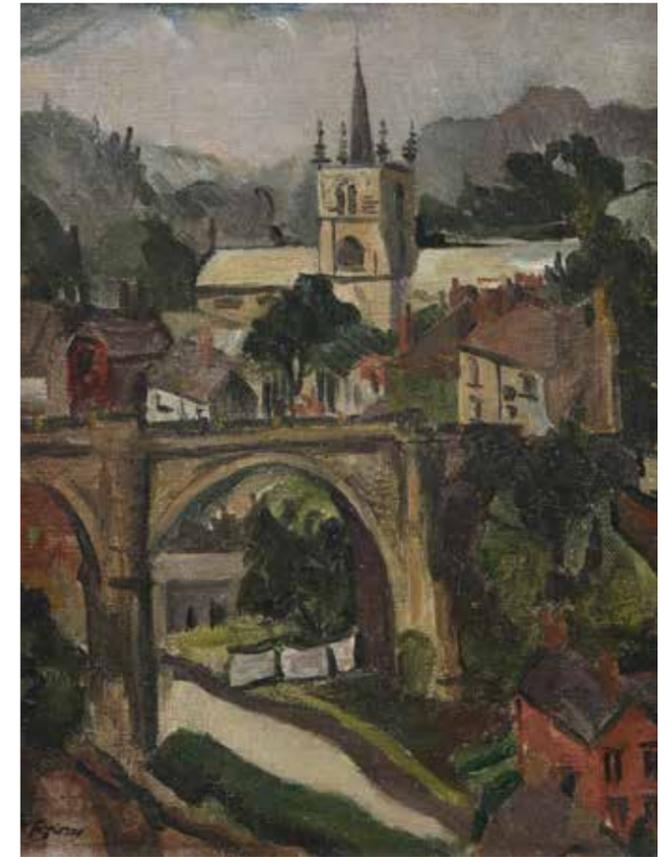
102

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

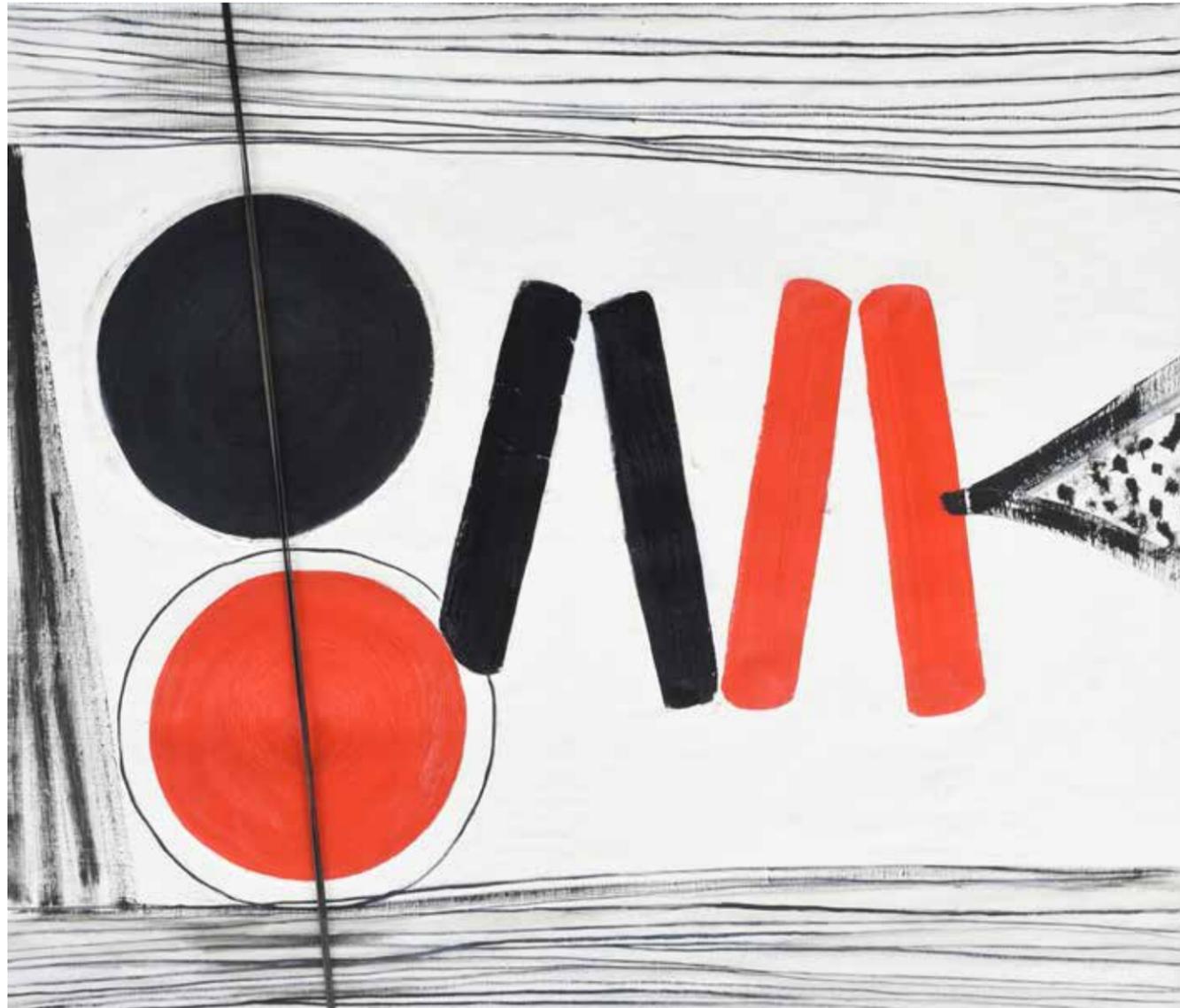


104

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.

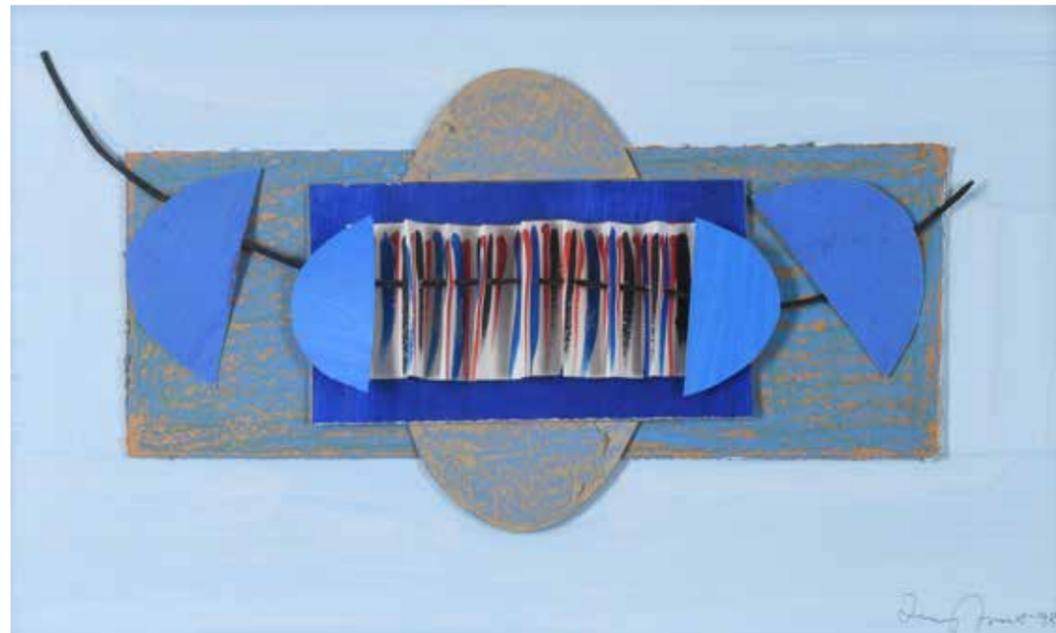
£200-300



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.)

£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.

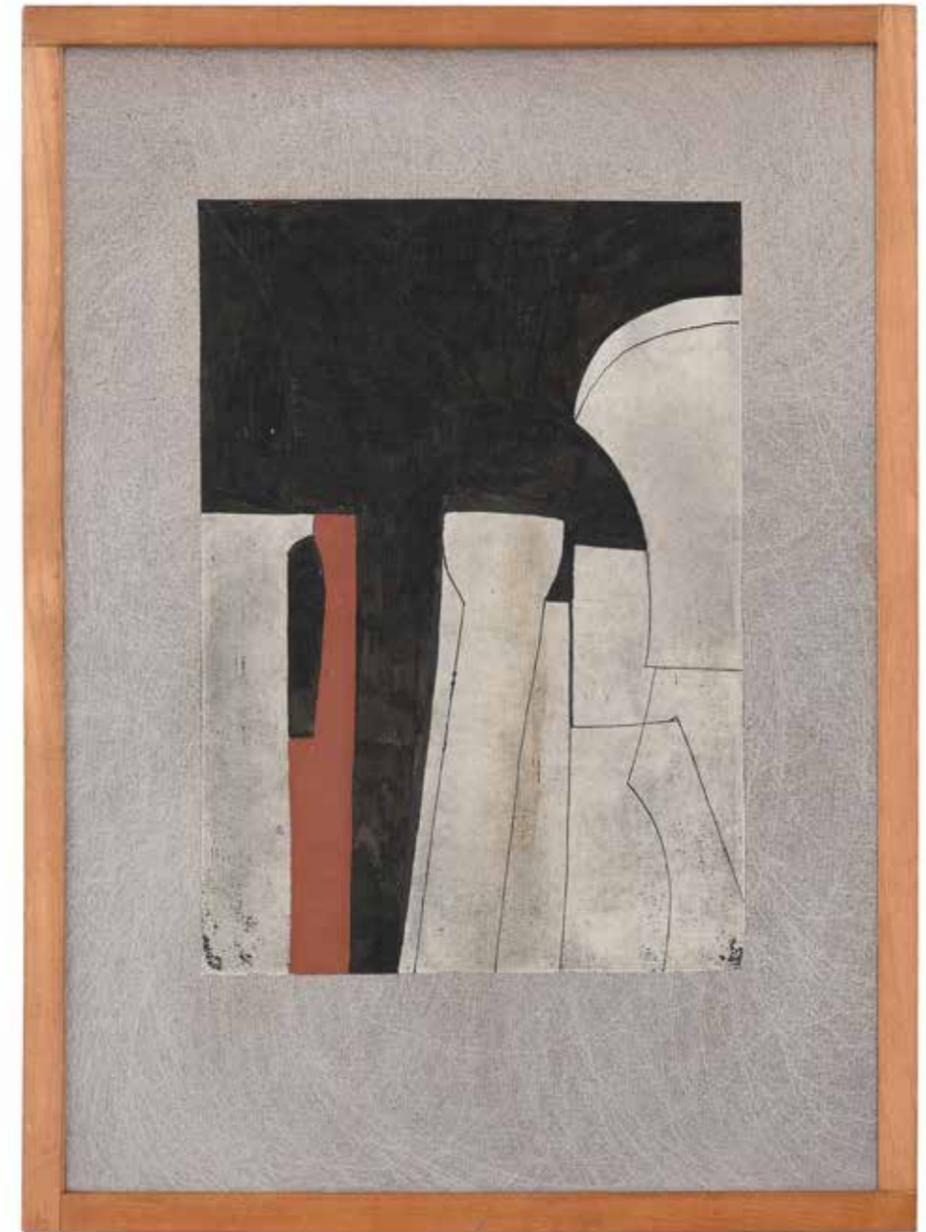
**Provenance:**

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

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.

**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

119 λ

**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.

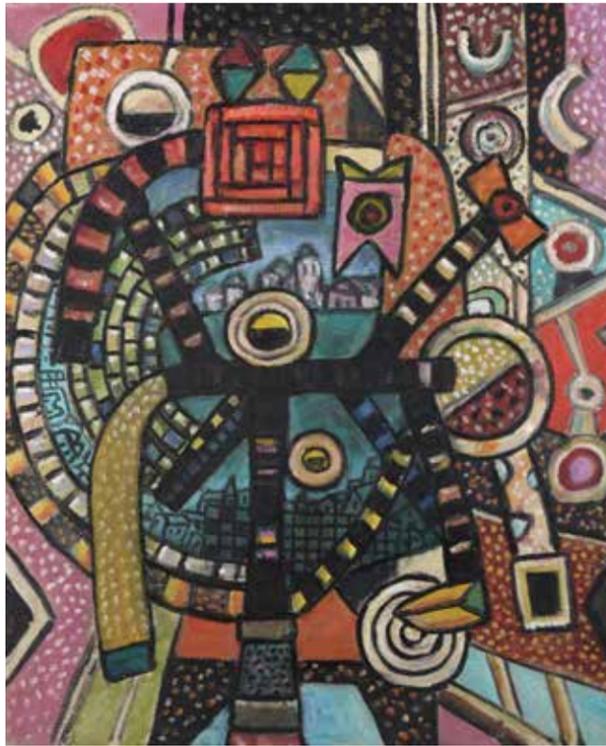
The present work, along with other examples of Frost's work featured in the sale, brings together imagery that he used repeatedly in his work from the early 1950s right up until the end of his life. Inspired by the Cornish landscape, Frost uses the juxtaposition of curved symmetrical forms with the intersection 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



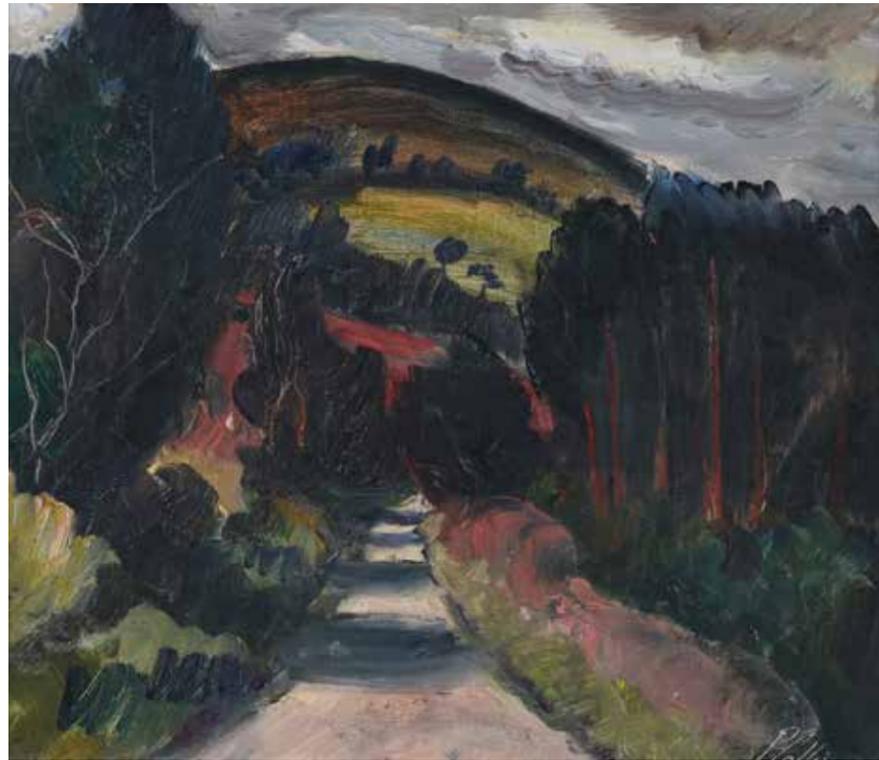
122



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

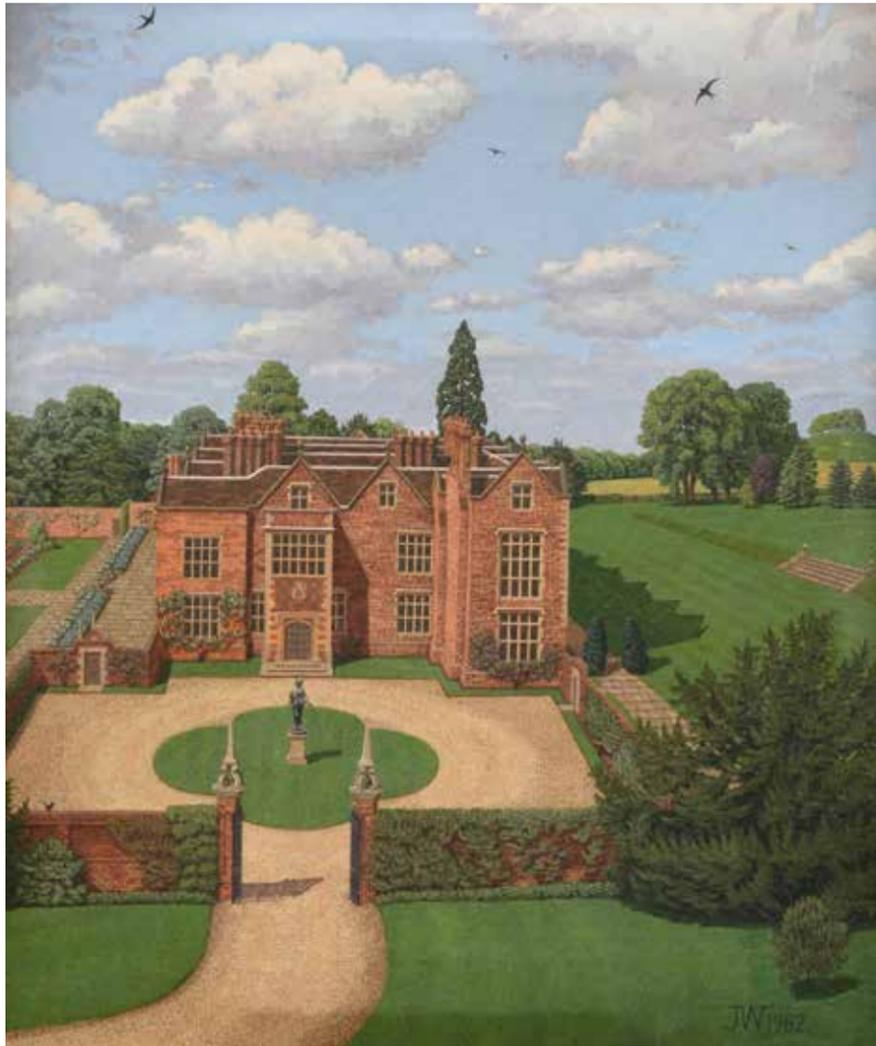


129

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 17<sup>th</sup> 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



135

135 λ  
**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.)

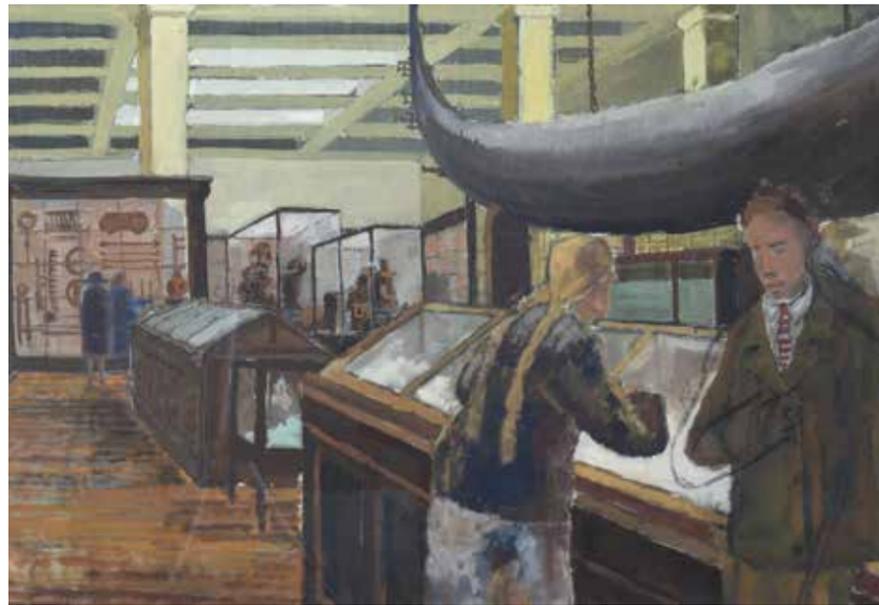
£3,000-5,000



137

137 λ  
**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



136

136 λ  
**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

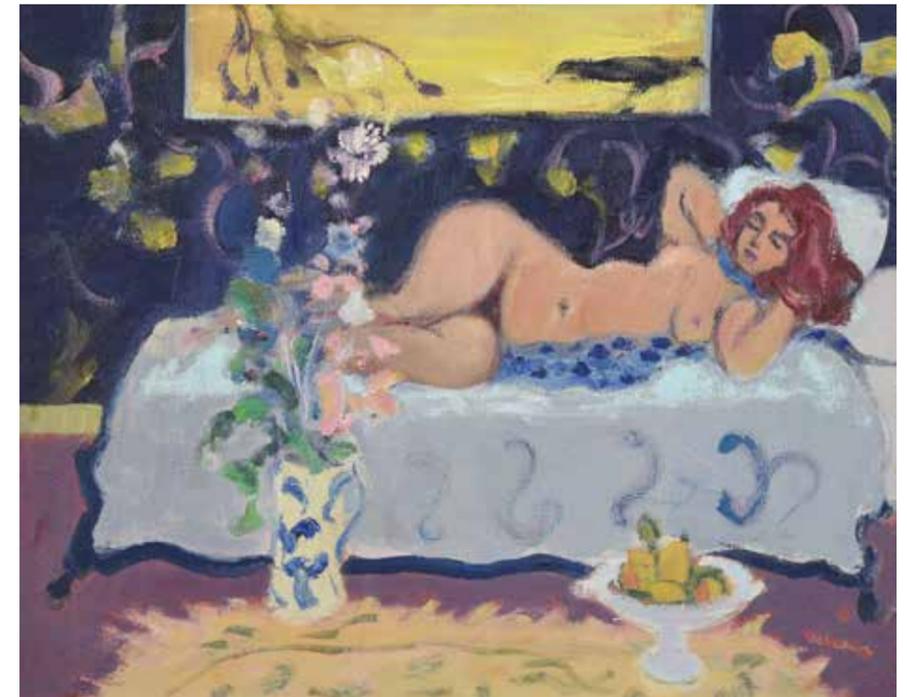
138 λ  
**DAVID MCCLURE (SCOTTISH 1926-1998)**  
*RECLINING NUDE WITH FRUIT*  
 Oil on canvas  
 Signed (lower right), further signed to  
 stretcher overlap (verso)  
 38.5 x 48cm (15 x 18¾ in.)

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.

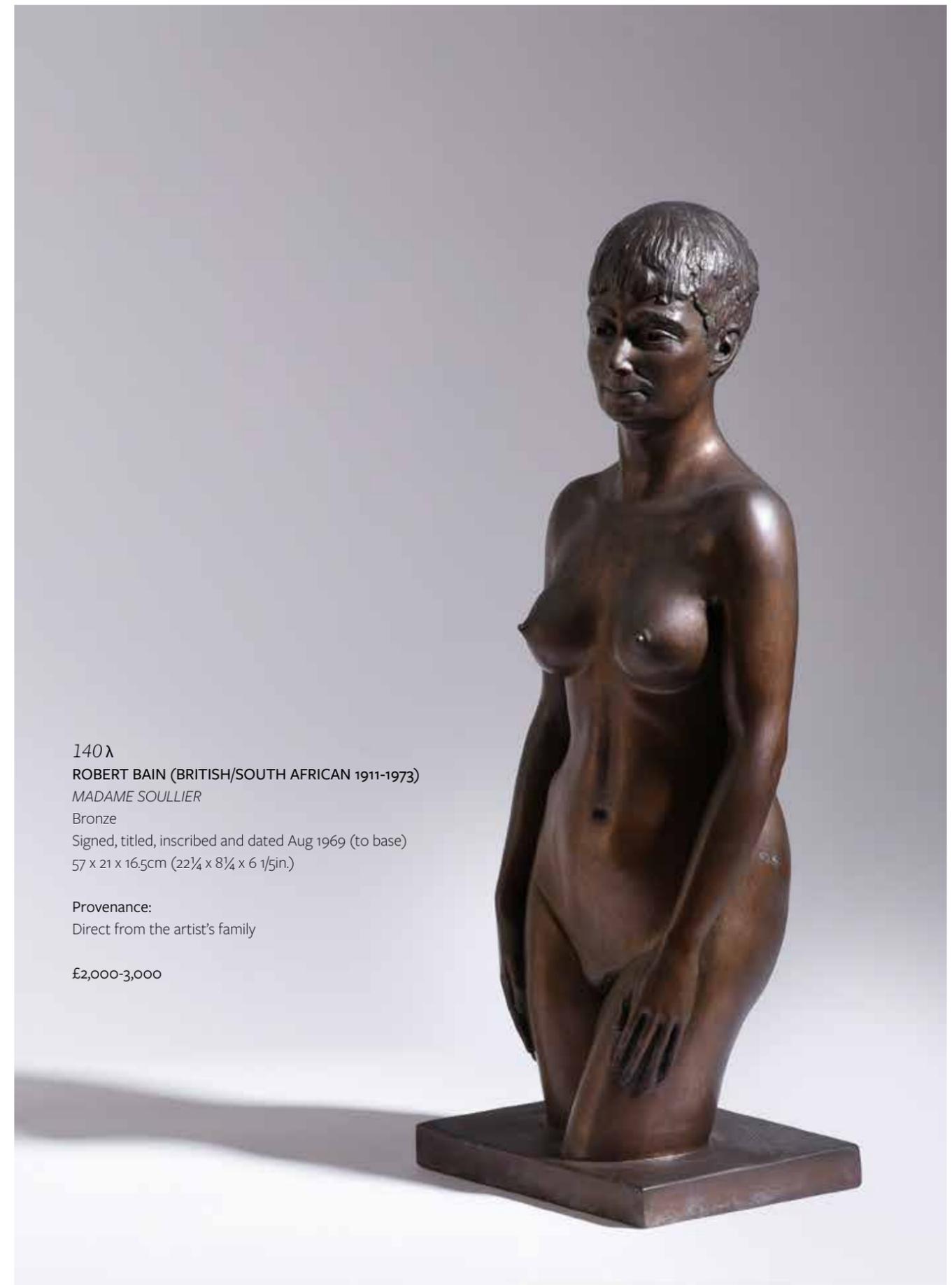
Robert Bain worked with wood, bronze and marble frequently experimenting with forms in Gesso before producing finished carvings in marble. Bain drew on religious topics, figural depictions and members of his local community. *The Immaculate Conception* cast in bronze was cast in 1968 and larger version 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

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



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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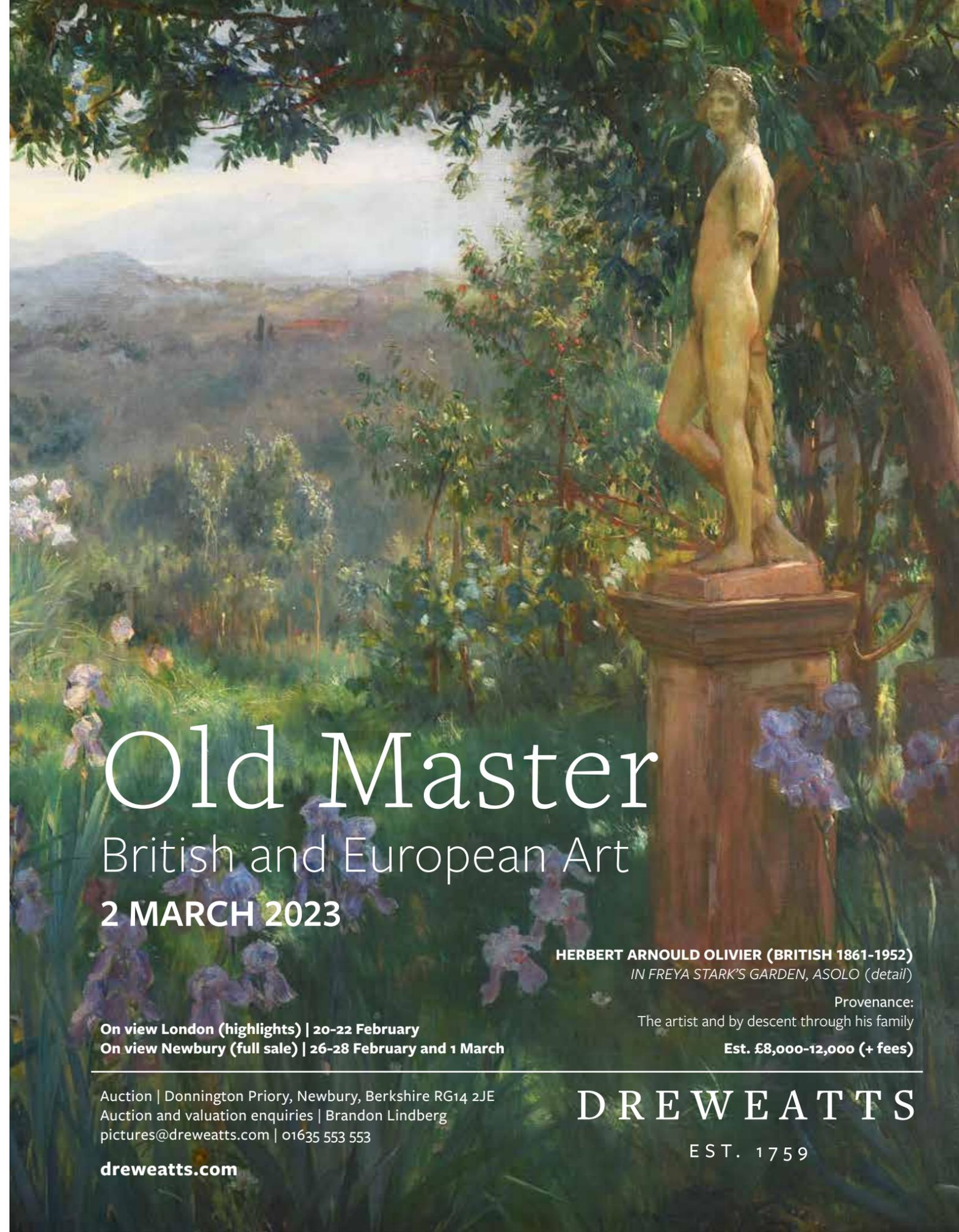
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# Old Master

## 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

**On view London (highlights) | 20-22 February**

**On view Newbury (full sale) | 26-28 February and 1 March**

**Est. £8,000-12,000 (+ fees)**

Auction | Donnington Priory, Newbury, Berkshire RG14 2JE  
Auction and valuation enquiries | Brandon Lindberg  
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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)

On view Newbury | 3 and 5-7 March

Auction | Donnington Priory, Newbury, Berkshire RG14 2JE  
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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  
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15 March | Live Online

Modern and Contemporary Art

22 March | Live Online

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

### COLLECTION OR DELIVERY

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

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

### STORAGE CHARGES

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

### FURTHER INFORMATION

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

### VALUATION SERVICES

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

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

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

## Information for Buyers at Public Auctions

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (**θ**) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (**†**) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (**‡**) indicates that the lot has been imported from outside the UK and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (**Ω**) indicates that the lot has been imported from outside the UK and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

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

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation

and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

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

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

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country. Business buyers are not affected by this change where the purchase has been made in the business or trading name and a VAT refund will be available on proof of export.

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

## Terms of Consignment for Sellers in Public Auctions

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

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

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

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

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

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

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

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% 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 15% and any photographic charges.

(d) Where a reserve has been placed only if 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, 15 % 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 not 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/](http://www.dreweatts.com/privacy-policy/).

## GENERAL

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

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

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

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

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

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

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

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