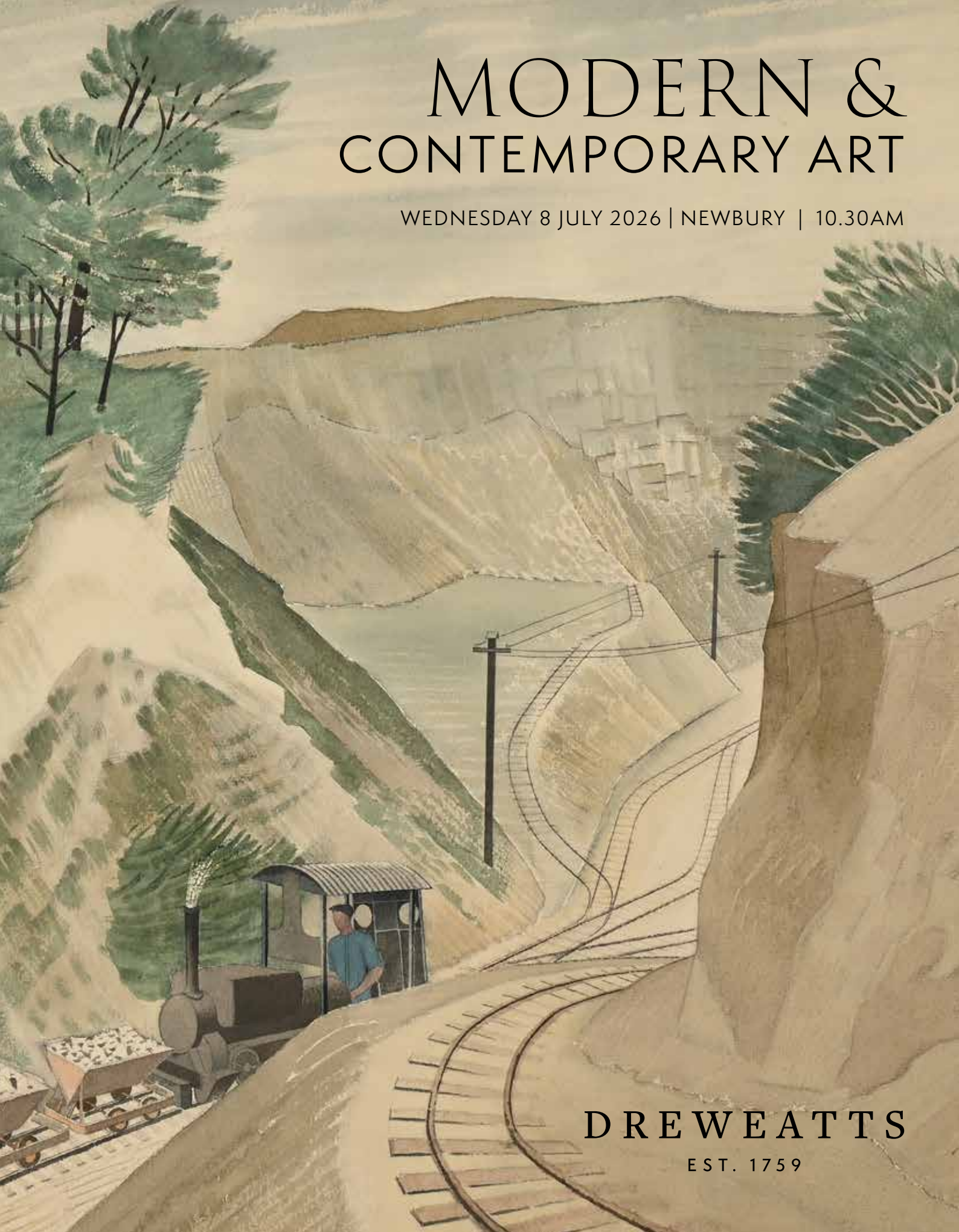




# MODERN & CONTEMPORARY ART

WEDNESDAY 8 JULY 2026 | NEWBURY | 10.30AM

DREWEATTS

EST. 1759

The background of the entire page is a painting of a European town square. In the foreground on the left, a white building with a red roof and a green shuttered window is visible. In the center, a yellow building with a red roof and green shutters is seen. To the right, a tall church tower with a red roof and a clock face is prominent. The sky is a mix of blue and white, suggesting a cloudy day. The painting style is impressionistic with visible brushstrokes.

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WEDNESDAY 8 JULY 2026 | NEWBURY | 10.30AM



# MODERN & CONTEMPORARY ART

WEDNESDAY 8 JULY 2026 | NEWBURY

LOTS 101-324 | 10.30AM

## VIEWING IN LONDON

Tuesday 16 June: 10am–4pm  
Wednesday 17 June 10am–7pm  
Thursday 18 June: 10am–4pm

## VIEWING IN NEWBURY

Saturday 4 July: 10am–3pm  
Sunday 5 July: 10am–3pm  
Monday 6 July: 10am–4pm  
Tuesday 7 July: 10am–4pm

## ENQUIRIES & CONDITION REPORTS

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

## NEWBURY

Donnington Priory, RG14 2JE  
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**DREWEATTS**  
EST. 1759

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# SPECIALISTS FOR THIS AUCTION



Jennie Fisher  
Co-Head of Department



Will Porter  
Co-Head of Department



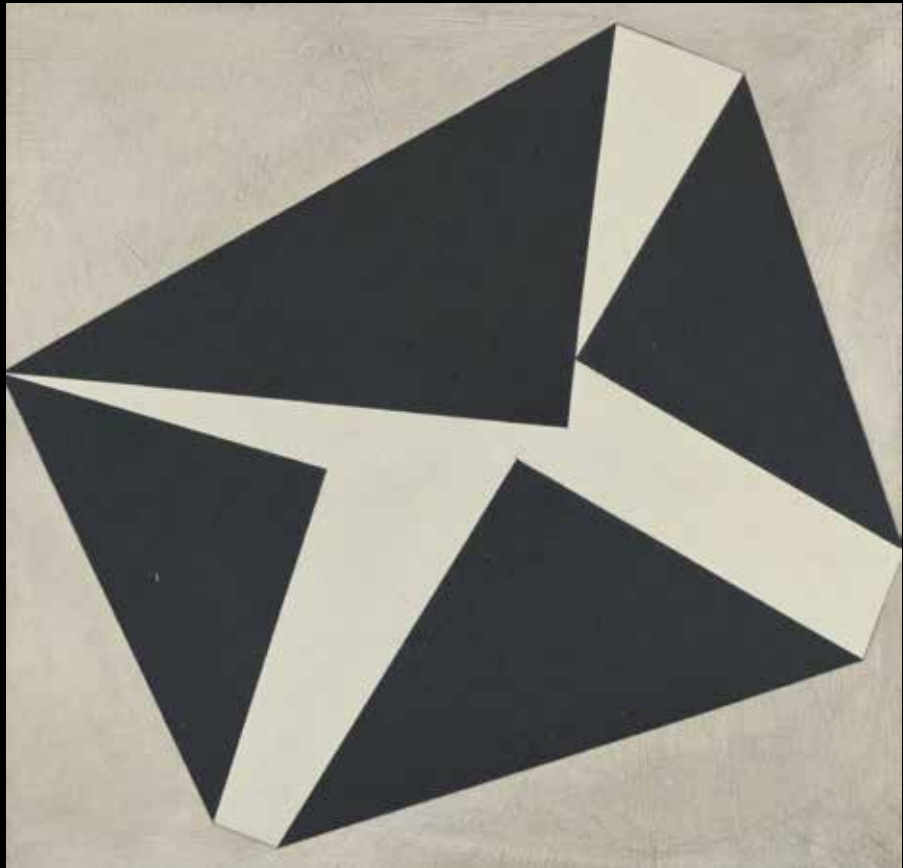
Francesca Walsh  
Head of Sale  
(on maternity leave)



Sarah Hobrough  
Cataloguer



Sophie Roe  
Administrator



101

**101 λ**  
**MICHAEL CANNEY (BRITISH 1923-1999)**  
*FOURFOLD IV*  
 Oil and pencil on board  
 Signed, titled and dated '88  
 (to backboard verso)  
 35.5 x 35.5cm (13¾ x 13¾in.)

**Provenance:**  
 Private Collection, London  
 (acquired directly from the artist)  
 Sale, Dreweatts, Newbury,  
 13 March 2024, lot 19  
 Acquired from the above  
 by the present owner

£2,000-3,000



102

**102 λ**  
**MICHAEL CANNEY (BRITISH 1923-1999)**  
*LONGSHIPS*  
 Alkyd and pencil on board  
 Signed (to backboard verso)  
 23 x 22.5cm (9 x 8¾in.)

**Provenance:**  
 The Estate of the Artist  
 Sale, Bonhams, London, Knightsbridge,  
 23 November 2022, lot 259

£1,500-2,500



103

**103 λ**  
**SIR HOWARD HODGKIN (BRITISH 1932-2017)**  
*MANGO (HEENK 83)*  
 Etching and carborundum printed in colours with hand-colouring, 1990-91  
 Signed with initials and dated in pencil, numbered PP 3 (a printer's proof aside from the edition of 55)  
 Sheet: 76 x 111.5cm (29¾ x 43¾in.)

£4,000-6,000



104

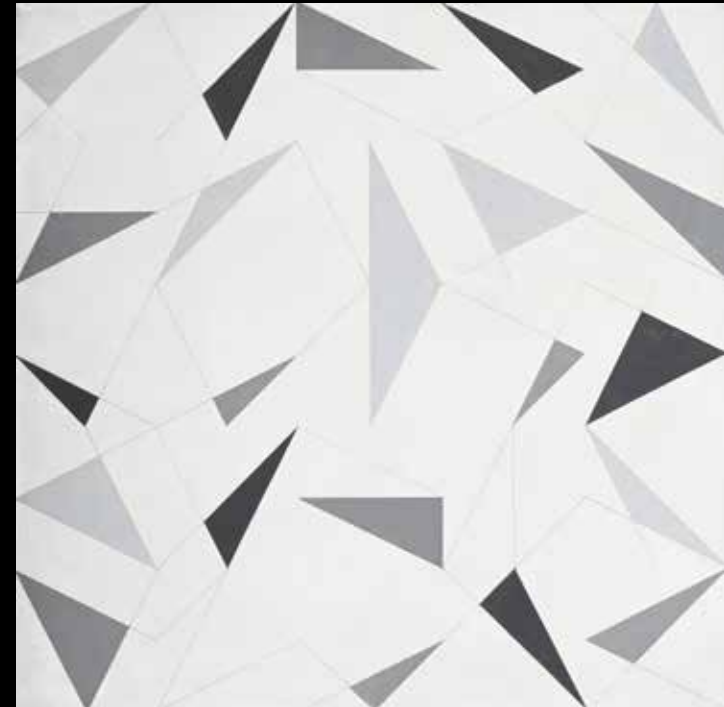
**104 λ**  
**BERNARD FARMER (BRITISH 1919-2002)**  
*ABSTRACT COMPOSITION, 1953*  
 Oil on canvas  
 27 x 22cm (10½ x 8½in.)

**Provenance:**  
 The Belgrave Gallery, London  
 Acquired from the above by the present owner

£1,500-2,500



106



105

**105 λ**  
**MICHAEL CANNEY (BRITISH 1923-1999)**  
*UNTITLED (COMPOSITION WITH GREY TRIANGLES)*  
 Pencil and alkyd on board  
 59.5 x 59.5cm (23¼ x 23¼ in.)

**Provenance:**  
 The Artist's Estate  
 Sale, Christie's, South Kensington, 11 July 2013, lot 308  
 Acquired from the above by the present owner

**Exhibited:**  
 London, The Fine Art Society, *Michael Canney*, 2007, no.9

£800-1,200

**106 λ**  
**MICHAEL TYZACK (BRITISH 1933-2007)**  
*STRATFORD HUNCH: 1991*  
 Acrylic and graphite on collaged watercolour paper  
 Signed, titled, dated 1991 and inscribed (to backboard verso)  
 63 x 63cm (24¾ x 24¾in.)

£700-1,000

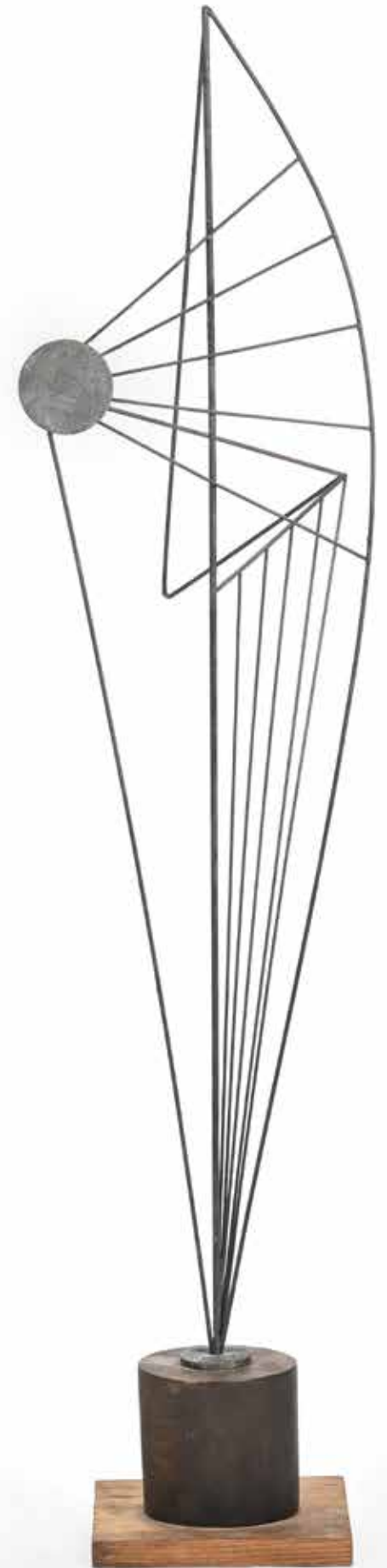
**107 λ**  
**DENIS MITCHELL (BRITISH 1912-1993)**  
*UNTITLED (IRON/STEEL CONSTRUCTION)*  
 Steel and wood  
 Signed with initials and dated 1951 (to underside of base)  
 100.5 x 23 x 23cm (39½ x 9 x 9in.)

This work is unique.

**Provenance:**  
 Private Collection, St. Ives  
 Sale, Lyon & Turnbull, Edinburgh, 28 April 2023, lot 54

**Exhibited:**  
 London, Gillian Jason Gallery, 1990  
 St. Ives, Penwith Galleries, 1992

£6,000-8,000



107



**108 λ**  
**BERNARD MEADOWS (BRITISH 1915-2005)**  
*STUDY FOR SCULPTURE (COCK)*  
 Pencil and watercolour  
 Signed and dated 56 (lower right) inscribed A (upper right)  
 27 x 22cm (10½ x 8½in.)

**Provenance:**  
 Gimpel Fils Gallery, London  
 Acquired from the above by the present owner

£600-800

**109 λ**  
**JOHN HOYLAND (BRITISH 1934-2011)**  
*ABSTRACT ON PEOPLE*  
 Oil and ballpoint pen  
 56 x 76cm (22 x 29¾in.)

£1,500-2,000



**110 λ**  
**DENIS MITCHELL (BRITISH 1912-1993)**  
*HELA*  
 Honister slate  
 Signed with initials, titled and dated 1977  
 (to underside of base)  
 22.5 x 18cm (8¾ x 7in.)

This work is unique.

**Provenance:**  
 The artist's family  
 Sale, Sotheby's, London, Olympia,  
*Eclectic*, London, 18 May 2002, lot 91

**Exhibited:**  
 Bath, Festival Gallery, *Denis Mitchell*,  
 April 1978, cat. no.45  
 St Ives, Cornwall, Wills Lane Gallery  
 (details untraced)  
 London, Gillian Jason Gallery, *Denis Mitchell*,  
 11th July - 10th August 1990, cat. no.24

£3,000-5,000



110



111

**111 λ**  
**ROY TURNER DURRANT (BRITISH 1925-1998)**  
*ABSTRACT COMPOSITION, 1964*  
 Watercolour  
 Signed and dated 64 (upper right)  
 40.5 x 32.5cm (15¾ x 12¾in.)

£600-800



112

**112 λ**  
**ROY TURNER DURRANT (BRITISH 1925-1998)**  
*ABSTRACT FORM (274)*  
 Mixed media on paper  
 Signed, numbered 274 and dated 57 (lower right)  
 27.5 x 19cm (10¾ x 7¼in.)

**Exhibited:**  
 London, Redfern Gallery, *Roy Turner Durrant, Selected Works*,  
 5 October - 11 November 2022, un-numbered

**Literature:**  
 Andrew Lambirth, *Roy Turner Durrant, Selected Works*, 2022,  
 p. 25 (illus.)

£600-800



113

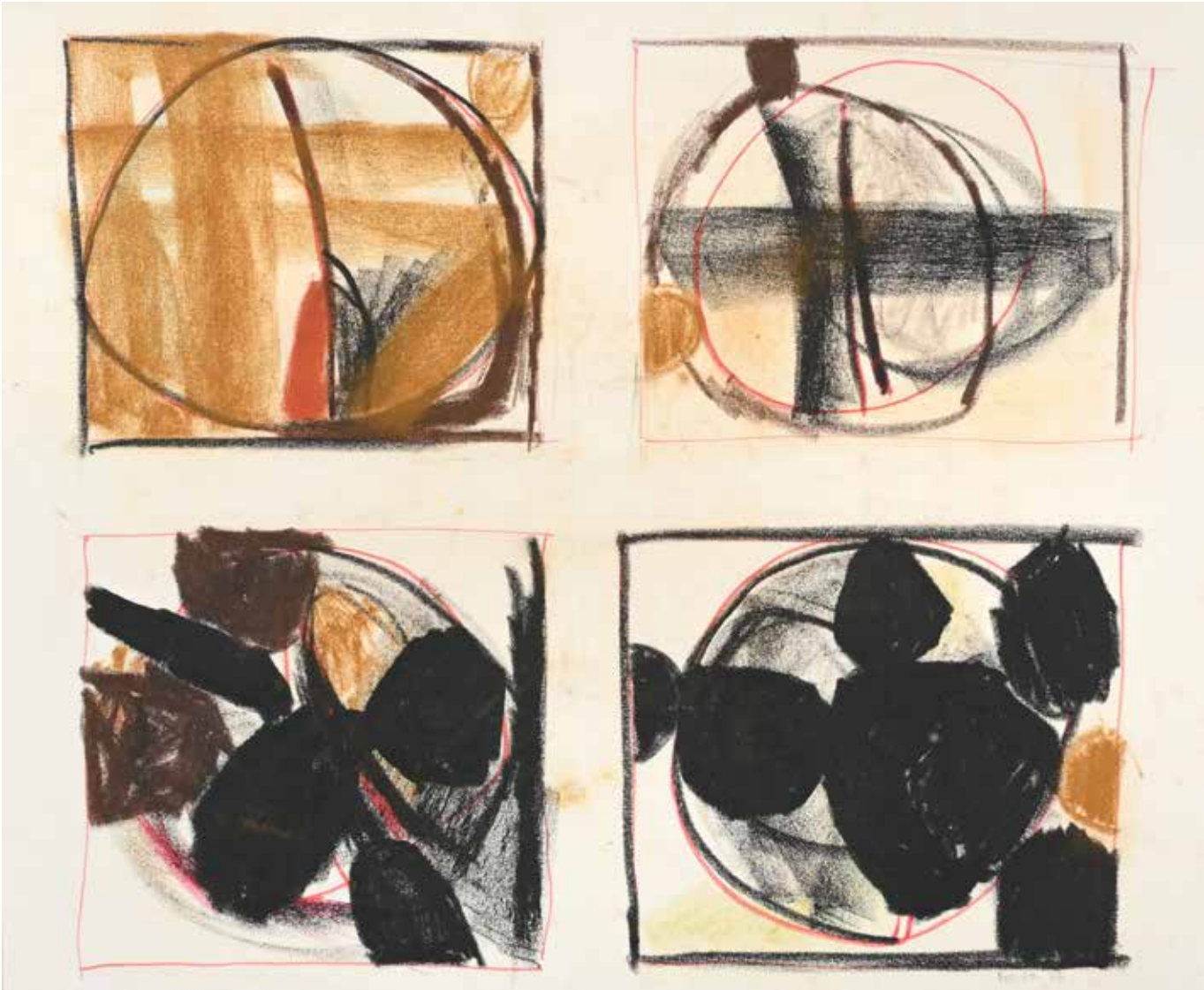
**113 λ**  
**CLIFFORD FISHWICK (BRITISH 1923-1997)**  
*ABSTRACT COMPOSITION*  
 Oil on board  
 Signed with initials and dated 58 (lower right)  
 19 x 62.5cm (7¼ x 24½in.)

£1,000-1,500

**114 λ**  
**PAUL FEILER (GERMAN/BRITISH 1918-2013)**  
*FOUR ABSTRACT STUDIES*  
 Pastel and watercolour  
 Signed and dated 63 (lower right)  
 35 x 40cm (13¾ x 15½in.)

**Provenance:**  
 Redfern Gallery, London

£1,000-1,500



114



115

**115 λ**  
**BREON O'CASEY (BRITISH 1928-2011)**  
*ST IVES*  
 Oil on board  
 Signed, titled and dated 1967 (to backboard verso)  
 20 x 21cm (7¾ x 8¼in.)

**Provenance:**  
 Private Collection, Denis Mitchell (1912-1993)  
 (a gift from the artist and then by descent)  
 Sale, Sotheby's, London, 23 September 2022,  
 lot 50

The sculptor Denis Mitchell was a great supporter of O'Casey, initially employing him as his assistant when he first arrived in St. Ives. Mitchell subsequently introduced him to Barbara Hepworth in the late 1950s who took him on as her own assistant. These experiences were integral to developing O'Casey's artistic practice and Mitchell in particular was instrumental in encouraging the young artist to experiment with a broad range of materials.

£1,500-2,500



116

**116 λ**  
**JOHN HUMPHREY SPENDER (BRITISH 1910-2005)**  
*BLUE LANDSCAPE*  
 Oil on canvas  
 Signed and dated 1974 (lower left)  
 22.5 x 35cm (8¾ x 13¾in.)

£600-800



117

**117 λ**  
**GEORGE DANNATT (BRITISH 1915-2009)**  
*TWO POINT PAINTING*  
 Oil on hardwood with collage  
 Signed, titled, inscribed and dated 2005 (to backboard verso)  
 13 x 41.5cm (5 x 16¼in.)

**Provenance:**  
 The George Dannatt Trust  
 Art House Gallery, Bournemouth  
 (acquired from the above)  
 Sale, Duke's, Dorchester, 22 February 2018,  
 lot 1073

£1,000-1,500

**118 λ**  
**SEAN SCULLY (IRISH/AMERICAN B. 1945)**  
*STUDY FOR 'INSET' PAINTINGS SERIES WITH A STAMP DESIGNED BY THE ARTIST*  
 Pencil  
 Signed and dated 1977 (lower centre)  
 29 x 20cm (11¼ x 7¾in.)

£1,000-1,500



118



119

119 λ

**DAME PHYLLIDA BARLOW (BRITISH 1944-2023)**

*UNTITLED: UPTURNED HOUSE 10*

Plywood, plaster, cement, polystyrene, paint, sand, spray paint, PVA

27 x 44 x 34cm (10½ x 17¼ x 13¼in.)

Executed in 2015.

**Exhibited:**

Edinburgh, Fruitmarket Gallery, *Phyllida Barlow: Set*, 27 June - 18 October 2015

*Maybe I don't think enough about beauty in my work because I'm so curious about other qualities, abstract qualities of time, weight, balance, rhythm; collapse and fatigue versus the more upright dynamic notions of maybe posture ... the state that something might be in. Is it growing or shrinking, is it going up or down, is it folding or unfolding?* (Phyllida Barlow, *The Guardian*, 28 April 2016).

For more than half a century, Barlow took inspiration from her surroundings to create imposing installations that can be at once menacing and playful. Her work is tactile, often seemingly precarious and resonates with emotional intensity. Often painted in vibrant colours and with their materials and means of their construction left visible. Much of her work no longer exists, either because she recycled it or left it where it had been on display.

The present work was created as part of a series specifically for the Fruitmarket Gallery exhibition in 2015. It is accompanied by a certificate of authenticity issued by the artist and Hauser and Wirth.

£6,000-8,000

120 λ

**BETH CARTER (BRITISH B. 1968)**

*ANTLER FIGURE*

Bronze

Signed with initials (to foot)

Height (excluding base): 145.5cm (57¼in.)

Conceived in 2012, this work is number 7 from an edition of 15, cast in 2021

**Provenance:**

Acquired directly from the artist by the present owner

£8,000-12,000



120

121

LYNNE DREXLER (AMERICAN 1928-1999)

*DARKENED DAY*

Oil on canvas

Signed, titled, dated 1986 and inscribed *FOR LARRY WHO NEVER BEAT A RETREAT* (verso)

43 x 51cm (16¾ x 20in.)

**Provenance:**

Private Collection (acquired directly from the artist circa 1986)

Sale, Christie's, New York, 18 July 2023, lot 15

Acquired from the above sale by the present owner

Lynne Drexler spent her formative years as an artist in New York where she studied first under Hans Hofmann and then Robert Motherwell. The dominant artistic force of Abstract Expressionism informed her early artistic practice and she produced a significant body of abstract work notable for its bright bold colours, often informed by her response to classical music.

In 1971, along with her husband, the artist John Hultberg, she bought a summer house on Monhegan Island off the coast of Maine. Barely a square mile in size, the island landscape had a profound effect on her painting as she turned away from the strict confines of Abstract Expressionism towards a more lyrical, painterly and representational style. From 1983, Drexler lived permanently on Monhegan Island. The paintings she produced during this period blend abstraction with the visceral effect of the dramatic and rugged landscape, balancing the deep hues of the wooded scenery against expansive and ever-changing skies.

The present work is a prime example of one of her Monhegan Island paintings. The broad painterly brushstrokes in the sky create the effect of fast moving clouds, briefly parting to reveal a patch of intense blue sky with more foreboding stormy clouds gathering in the distance. The foreground, a patchwork of greens, blacks, yellows and blues guiding the viewer's gaze through to the sea beyond.

After the years of isolation on Monhegan Island and since her death in 1999, Drexler's work has recently become the subject of renewed interest and evaluation. Her work is now held in the Art Institute of Chicago, Museum of Modern Art, New York, National Gallery of Art, Washington and Portland Museum of Art, Maine, among others.

£10,000-15,000



121



122

**122**  
**HENRY TONKS (BRITISH 1862-1937)**  
*BOATS IN A HARBOUR*  
 Oil on board  
 25 x 33cm (9¾ x 12in.)

**Provenance:**  
 Acquired directly from the artist by the  
 sculptor Ursula Edgcumbe  
 Quentin Stevenson Esq.

£1,000-1,500



123

**123**  
**HENRY TONKS (BRITISH 1862-1937)**  
*A HARBOUR SCENE*  
 Oil on board  
 25 x 33cm (9¾ x 12in.)

**Provenance:**  
 Acquired directly from the artist by the  
 sculptor Ursula Edgcumbe  
 Quentin Stevenson Esq.

£1,000-1,500



124

**124**  
**CHRISTOPHER RICHARD WYNNE**  
**NEVINSON (BRITISH 1889-1946)**  
*CLOUD STUDY*  
 Oil on canvas-board  
 Signed (lower right)  
 30 x 40cm (11¾ x 15½in.)

**Provenance:**  
 Sale, Christie's, London, 9 June 1978,  
 lot 139

The present work demonstrates Nevinson's continued fascination with the constantly changing, transient, effects of light and weather on the British landscape. In this he was continuing in the footsteps of the early 19th Century masters, including J. M. W. Turner, John Constable, Thomas Girtin and David Cox for example. He returned to such studies throughout his career and overwhelmingly these are imbued with a sense of immediacy and a contemplative atmosphere, very different from his more usual subjects which are characterised by fractured forms and a hard-edged energy.

The landscape has been reduced to a narrow band at the lower edge of the composition, allowing the sky to almost completely fill the canvas. The dark silhouette of trees and land acts both as a compositional anchor and as a contrast to the light and drama of the sky above. The artist's use of broad, fluid brushstrokes and the diagonal movement of the clouds across the picture surface create a dynamism to the work, while the touches of white create a depth and luminosity.

£5,000-8,000

125  
SIR WILLIAM NICHOLSON (BRITISH 1872-1949)  
*SPANISH HILLS*  
Oil on canvas-board  
Signed with initial (lower right); titled and numbered 5 (verso)  
30.5 x 41cm (12 x 16in.)

Painted in 1935.

**Provenance:**  
Ernest Brown and Phillips Ltd., The Leicester Galleries, London, 1936  
Private Collection, Miss Frances Robinson (acquired from the above in 1936 and then by descent)  
Anthony Hepworth Fine Art, Bath, 2008

**Exhibited:**  
London, Ernest Brown & Phillips Ltd, Leicester Galleries, *Exhibition of works by Sir William Nicholson*, June 1936, no. 12  
London, Roland, Browse and Delbanco, *Paintings by William Nicholson*, 1948, no. 47  
Chichester, Pallant House Gallery, *William Nicholson*, 22 November 2025 - 10 May 2026, no. 139

**Literature:**  
Lillian Browse, *William Nicholson*, London, 1956, p. 105, no. 455  
Patricia Reed, *William Nicholson, Catalogue Raisonné of the Oil Paintings*, London, 2011, p. 566, no. 739 (illus.)  
Simon Martin and Melanie Vandenbrouck (ed.), *William Nicholson*, Pallant House Gallery, 2025, p.158, no. 139 (illus.)

Nicholson spent the summer of 1935 in Malaga where he stayed with the celebrated author and zoologist, Peter Chalmers-Mitchell who had a house in the hills just outside the city. Whilst the artist had found considerable success as a society portrait painter, his landscape paintings represent a more personal and intimate side to his work, produced in large part for his own enjoyment.

1935 was significant for Nicholson because it was during his stay in Spain that he met and fell in love with the writer Marguerite Steen who was to become his lifelong companion. Together they explored the countryside around Malaga and upon leaving Spain, Nicholson invited her to come and live with him at his studio in Apple Tree Yard, just off Jermyn Street in London.

Nicholson’s technique in the resulting series of small paintings is looser and more impressionistic than his still lifes and portraits, an attribute frequently credited to the influence of his daughter-in-law, Winifred Nicholson. In the present work, the muted earthy colours and broad brushwork point to a freedom of expression not evident in other areas of his work. In her 1956 catalogue, Lillian Browse describes the work as *a picture without sharp definition in soft rose-pinks, browns and greys*.

£15,000-25,000



125

126

ERIC RAVILIOUS (BRITISH 1903-1942)

THE CEMENT PIT

Pencil and watercolour, heightened with touches of scratching out

Signed and dated *June '34* (lower right)

46 x 56.5cm (18 x 22in.)

Provenance:

Zwemmer Gallery, London

Sale, Christie’s, London, 21 March 1996, lot 1

Devonshire Collection, Chatsworth

Exhibited:

Devises, Wiltshire Museum, *Eric Ravilious: Dowland Man*, 25 September 2021 – 30 January 2022

Literature:

Alan Powers, *Eric Ravilious Artist & Designer*, Lund Humphries, 2013, pp. 91-2, fig. 106, (illus.)

James Russell, *Eric Ravilious: Dowland Man*, The Wiltshire Archaeological and Natural History Society, 2021, p. 22

In the summer of 1934 Eric Ravilious made five drawings – he preferred this term to ‘watercolour’ - depicting the Asham Cement Works and neighbouring chalk quarry on the flank of Beddingham Hill, just off the Newhaven-Lewes road. Most people viewed the recently-established enterprise as an eyesore but to Ravilious, who stumbled upon the site while staying nearby with fellow artist Peggy Angus at her cottage Furlongs, it was a marvel. All around the works the everyday downland scene was transformed by a covering of pale chalk dust. The tracks of a narrow-gauge railway ran this way and that, and were constantly being re-laid or extended as the quarrymen dug deeper into the hillside.

But it was the hidden landscape of the chalk pit (or ‘cement pit’) that most inspired Ravilious. He had long been captivated by the cool Alpine watercolours of itinerant 18thcentury artist Francis Towne, yet he was wary of the sublime. Modern-leaning artists of his generation avoided mountains and storms, instead focusing on the ordinary countryside and swapping ruined castles for factory buildings and gasometers. While Asham’s narrow-gauge railway is a perfect example of this new picturesque, the ever-changing topography of the chalk pit offered Ravilious the opportunity to explore a miniature, man-made, 20th century version of Alpine landscape. The chalk pit became for him a playground of the imagination, a secret place to which only he and Angus had access.

At the time Ravilious was still finding his way as an artist. Asham offered him the opportunity to experiment and in *The Cement Pit* we can clearly see for the first time aspects of his mature vision. When you think of his best-known downland works, *The Westbury Horse*, for example, or *The Wilmington Giant* (both 1938), one of the main qualities that stands out is his ability to pull the viewer into a convincing three-dimensional space. The world of a Ravilious watercolour is recognisably the reality we inhabit, but transformed into a luminous dream.

Each of these dreamscapes is carefully constructed so that our eye moves constantly from the foreground into the distance and back again, and it was at Asham and among the surrounding hills that Ravilious began to understand how to do this. With *The Cement Pit* he used the compositional techniques he learned from Towne, John Sell Cotman and others, contrasting light and dark planes to give a sense of the landscape’s structure, but also adopted methods that he would make his own. The railway track bending away from us leads our eye down the valley and so do the telegraph wires on their poles. The taut lines of these modern industrial artefacts lend tension and purpose to the soft bare chalk. So *The Cement Pit* has one foot in the past of Towne and Cotman, and the other in the industrialised 20th century; an old tradition is not discarded but reinvigorated. At once playful and austere, *The Cement Pit* is a modern marvel.

James Russell, art historian, author and curator, June 2026.

This work has been requested by the Holburne Museum, Bath for their forthcoming exhibition  
*Ancient Landscape, Modern Times: Eric Ravilious and the Artists of the Chalk Downs*, 2 October 2026 – 10 January 2027.

£100,000-150,000



126



127  
**BERNARD MENINSKY (BRITISH 1891-1950)**  
**STANDING FEMALE NUDE**  
 Oil on canvas  
 76.5 x 50.5cm (30 x 19¾in.)

Painted circa 1940.

127

**Provenance:**  
 The estate of Philip Meninsky (the artist's son)  
 £4,000-6,000

“ True sculpture and pure sculpture...  
 almost the first time that such a thing  
 has been even attempted in England. ”

**ROGER FRY, 1925**



128

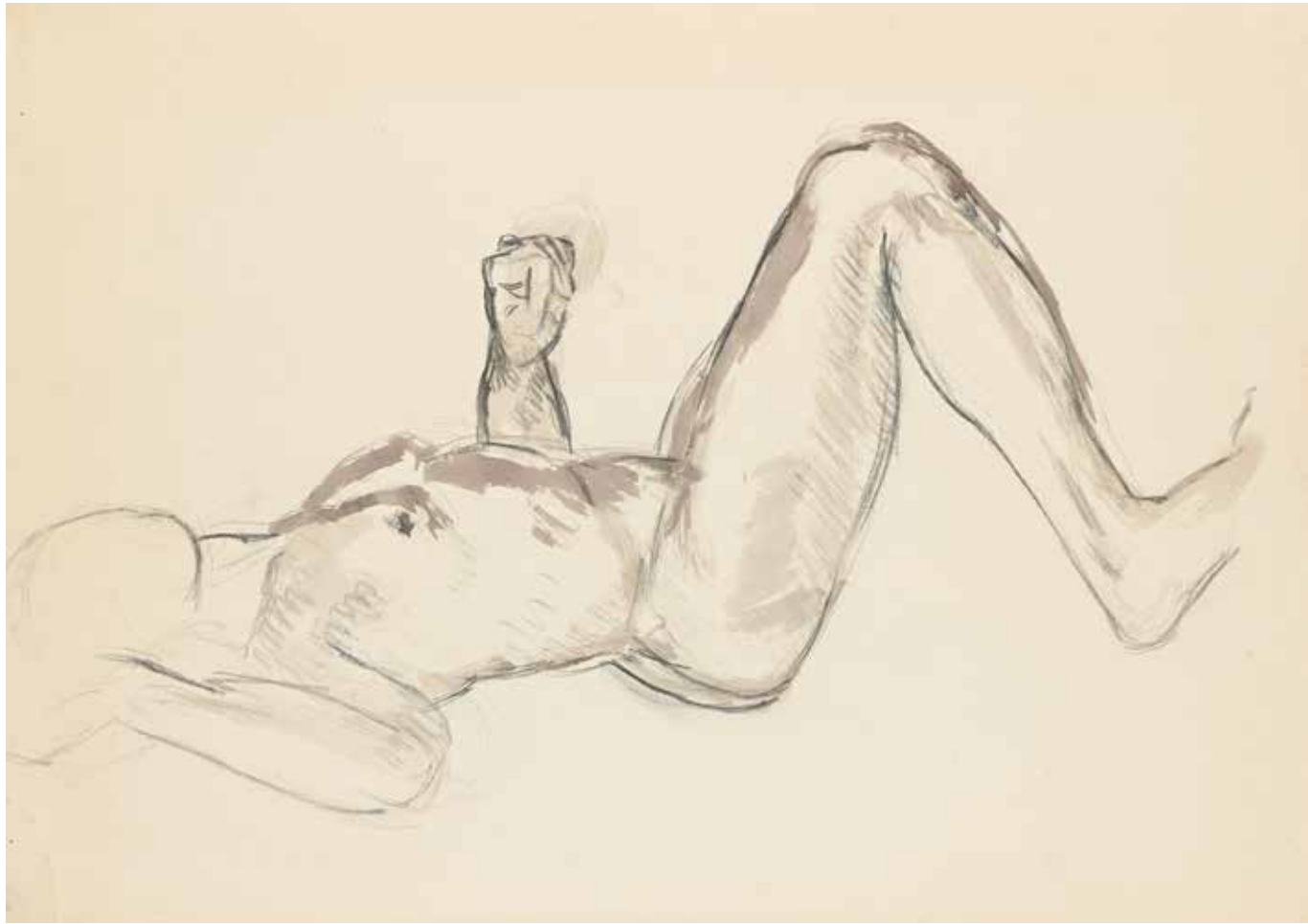
128 λ  
**FRANK DOBSON (BRITISH 1886-1963)**  
**RECLINING FEMALE NUDE**  
 Terracotta  
 Signed with initials (verso)  
 8 x 18 x 8cm (3 x 7 x 3in.)

**Provenance:**  
 Stanley Casson FSA (1889-1944)  
 And by family descent to the current owner

£3,000-5,000

Dobson is regarded as one of the key figures in the development of 20th Century British sculpture and was one of the most pioneering artists of the 1920s, fascinated by Cubism, Vorticism and Futurism his early work was groundbreaking. He was a talented painter and draughtsman but turned increasingly to sculpture in the years immediately following WWI. Later, Dobson's reputation was overshadowed by sculptors such as Henry Moore and Barbara Hepworth. In 1933, he sustained a serious injury which restricted his ability to carve. In 1946, he was appointed Head of Sculpture at the Royal College of Art and the following year was awarded a CBE. In 1951, he was elected RA. Dobson found the female nude the most satisfactory form to carve, which probably led to his later work being characterised by a softer, more sensual approach.

Stanley Casson was a leading authority on both Greek and early 20th Century sculpture. He was friends with a number of leading practitioners including Eric Gill and Frank Dobson. He studied Classics at Oxford before travelling to Greece on behalf of the British School in Athens, where he undertook pioneering research in Greek history and Art and became fluent in Greek. He became a Reader in Classical Archaeology and Fellow of New College, Oxford as well as Assistant Director of the British School at Athens and published several books on Ancient Greece and also on Modern Sculpture. During World War II Casson worked in Intelligence and for the SOE, liaising between the British and Greek authorities, with responsibility for the protection of cultural monuments and antiquities. He was killed in April 1944, when his plane crashed off the Cornish coast, shortly after take off, on its way to Egypt.



129

**129 λ**  
**DUNCAN GRANT (BRITISH 1885-1978)**  
*RECLINING NUDE*  
Pencil, chalk and grey wash  
52 x 73.2cm (20¼ x 28¾in.)

Executed *circa* 1950.

**Provenance:**  
Paul Roche  
Private collection, USA  
Sale, Bonhams, London, *The Male Nude*, 16 June 2021, lot 78 (1 of 4)

Paul Roche became one one of the most significant figures during the latter part of Duncan Grant's life and spent a great deal of time following the artist's death in 1978 furthering his reputation. During the late 1940s he became one of Grant's favourite muses and models and he sat for Grant on numerous occasions. There are a group of elegant, fluid nude studies, including the present large drawing, which were all possibly painted in the same sitting and depict Roche in variations of the same reclining pose.

£800-1,200



130

**130 λ**  
**DUNCAN GRANT (BRITISH 1885-1978)**  
*STANDING MALE NUDE*  
Black chalk and pencil  
Signed with initials (lower right)  
76.5 x 56cm (30 x 22in.)  
Unframed

Executed *circa* 1950.

**Provenance:**  
Paul Roche  
Private collection, USA  
Sale, Bonhams, London, *The Male Nude*,  
16 June 2021, lot 78 (1 of 4)

£800-1,200

**131 (NO LOT)**

# WORKS FROM THE COLLECTION OF THE LATE CHRISTOPHER REDKNAP SOLD TO BENEFIT THE SIR STANLEY SPENCER MEMORIAL TRUST | LOTS 132-149

Chris Redknap was born in 1940 in Steventon, Oxfordshire, and began his teaching career in 1961 at Cookham Dean Primary School, School not far from Cookham Village, Stanley Spencer’s ‘Village in Heaven’, and where the Stanley Spencer Gallery was to open in 1962. This marked the beginning of a lifelong love of Spencer’s work. A gifted teacher, he went on to establish the Teachers Centre in Maidenhead, a vibrant hub where he encouraged and enhanced the skills of those around him with infectious enthusiasm.

A keen friend of the Stanley Spencer Gallery, Chris visited often and organised group visits, sharing his knowledge and passion for Spencer’s work even after moving to West Sussex. In 1998, the year of his retirement, he attended the Stanley Spencer Studio Sale at Christie’s and acquired the sketches offered here. He exhibited them in their entirety at the Studio Plus Gallery in Seaford in 2019 in support of a local charity. He passed away last year, and these works he so carefully preserved remain a lasting reflection of his passion and generosity.

## SIR STANLEY SPENCER (1891-1959)

Born into a large musical family in Cookham, Berkshire, Spencer grew up surrounded by parish life, church music and the routines of village life that would inform his work throughout his career. When he entered the Slade School of Fine Art in 1908, his tutor Henry Tonks reportedly described him as possessing one of the most original minds the school had encountered. His marriage to Hilda Carline, herself a gifted painter, became one of the most significant relationships of his life, her presence continuing to haunt his work long after their separation in 1937.

For Spencer, drawing was inseparable from thought, memory and belief and was at the very heart of his practice. The works offered here were all acquired at the landmark Christie’s *Spencer Family Collection Studio Sale* in 1998 and span much of his career. He worked constantly on whatever came to hand, scraps of paper, envelopes, the backs of invitations. His daughter Shirin recalled that he always began with the eyes, drawing outward with carefully sharpened pencils, his shading building form rather than merely describing it (see lot 137). These works are not simply preliminary studies, but the starting points for what Spencer called his ‘notions’, ideas imagined as chapters within a larger book. Rooted in the people and places he knew, they were then worked up into more complex compositions. As Shirin and her sister Unity recalled, each drawing was complete in itself. Whether a rapidly sketched idea or a more developed study, they demonstrate his remarkable ability to transform observation, memory and feeling into images of extraordinary concentration and conviction.

132 λ  
SIR STANLEY SPENCER  
(BRITISH 1891-1959)  
*AIRING A PAIR OF TROUSERS;  
SCRUBBING THE FLOOR;  
WOMAN CARRYING A BASKET*  
All pencil, one slightly squared  
for transfer  
One indistinctly inscribed  
*Creche No 60* (lower left)  
23 x 17.5cm (9 x 6¾in.) and  
smaller (3)

**Provenance:**  
Sale, Christie’s London,  
*The Stanley Spencer Studio Sale*,  
5 November 1998, lot 259 (part)

£1,200-1,800





133



134

**133 λ**  
**SIR STANLEY SPENCER**  
**(BRITISH 1891-1959)**  
*STUDIES OF KNEELING*  
*FIGURES; VICAR PASSING THE*  
*ORGANIST A BOOK; SHEET OF*  
*FIGURES*

One brown wash and pencil; two  
 pencil  
 One with artist's studio sale  
 stamp (verso)  
 15 x 33cm (5¾ x 12in.) and  
 smaller (3)

**Provenance:**  
 Sale, Christie's, London,  
 The Stanley Spencer Studio Sale,  
 5 November 1998 (lot unknown)

£1,000-1,500

**134 λ**  
**SIR STANLEY SPENCER**  
**(BRITISH 1891-1959)**  
*WOMAN GATHERING*  
*FLOWERS; FIGURES DANCING*  
 Pencil

The second sheet extensively  
 inscribed  
 with notes  
 19.5 x 32cm (7½ x 12½in.);  
 26 x 20 cm (10¼ x 7¾in) (2)

**Provenance:**  
 Sale, Christie's, London,  
 The Stanley Spencer Studio Sale,  
 5 November 1998 (lot unknown)

£600-800

**135 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*SHEET OF PORTRAIT STUDIES AND ANGELS*  
 Pencil  
 Annotated with arithmetic (lower left)  
 30 x 24cm (11¾ x 9¼in.)

**Provenance:**  
 Sale, Christie's, London, The Stanley Spencer  
 Studio Sale, 5 November 1998 (lot unknown)

£400-600



135

**136 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*FIGURES ON A BENCH*  
 Pencil  
 18 x 28.5cm (7 x 11in.)

**Provenance:**  
 Sale, Christie's London, *The Stanley Spencer*  
*Studio Sale*, 5 November 1998, probably  
 lot 172 (part)

£400-600



136



137 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
STUDIES OF MOTHER AND CHILD; STUDY OF A FAMILY GROUP  
One pencil; the other pen and ink and pencil  
One extensively inscribed (lower edge)  
One 21.5 x 21.5cm (8¼ x 8¼in.); the other 22.4 x 14cm (8 ¾ x 5½in.) (2)



138



137  
Provenance:  
Sale, Christie's London, *The Stanley Spencer Studio Sale*, 5 November 1998, lot 180 (part)  
£600-800

139 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
A GARDENER CARRYING POTS OF NARCISSUS  
Pencil  
With artist's studio sale stamp (verso)  
33.5 x 24.5cm (13 x 9½in.)

Provenance:  
Sale, Christie's London, *The Stanley Spencer Studio Sale*,  
5 November 1998, lot 172 (part)  
£400-600



139



140 λ  
SIR STANLEY SPENCER (BRITISH 1891-1959)  
STUDY FOR THE MAID AT THE GATE  
Pencil on buff paper, squared for transfer  
18.5 x 12cm (7¼ x 4½in.)  
Provenance:  
Sale, Christie's London, *The Stanley Spencer Studio Sale*,  
5 November 1998, lot 206 (part)  
£300-500



141

**141 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*THREE SHEETS OF FIGURE STUDIES*  
 All pencil, one on yellow layout paper  
 32 x 22cm (12½ x 8½in.) and smaller (3)

**Provenance:**  
 Sale, Christie's, London, The Stanley Spencer Studio  
 Sale, 5 November 1998 (lot unknown)

**£700-1,000**



142

**142 λ**  
**SIR STANLEY SPENCER**  
**(BRITISH 1891-1959)**  
*STUDY OF A COUPLE:*  
*STUDIES OF WOMEN*  
 Both pencil, one on lined paper  
 19.5 x 14cm (7½ x 5½in.)  
 14.5 x 17cm (5¾ x 6¾in.) (2)

**Provenance:**  
 Sale, Christie's, London, The Stanley  
 Spencer Studio Sale, 5 November  
 1998 (lot unknown)

**£700-1,000**



143



**143 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*STUDY OF A MOUTH AND TWO STUDIES OF EYES*  
 Pencil  
 23 x 18.5cm (9 x 7¼in.) and smaller (3)

**Provenance:**  
 For the two studies of eyes: Probably Christie's, London,  
*The Stanley Spencer Studio Sale*, 5 November 1998, lot 162 (part lot)

**£700-1,000**



144



**144**  
**HILDA CARLINE (BRITISH 1889-1950)**  
*THE FLOWER SELLER; GIRL SEWING;*  
*WHITE CLIFFS AND A HORSE*  
 Watercolour  
 The last with inscription *Hilda's last watercolour/Done at Repton Summer 1948* (lower right)  
 37 x 25.5cm (14½ x 10in.) (4)

**Provenance:**  
 Sale, Christie's South Kensington, *Twentieth Century British Art including works from the Studio of Hilda Carline*, 16 October 2003, lot 538

Hilda Carline was Stanley Spencer's first wife and a talented painter in her own right. The daughter of the artist George Carline, she grew up in a creative household and later exhibited with the London Group alongside leading figures of British Modernism, including Henry Lamb, Paul Nash and C.R.W. Nevinson. Influenced by Post Impressionism and modern colour theory, her paintings balance modernist compositional clarity with restrained colour and a subtle psychological intensity.

£800-1,200



**145 λ**  
**GILBERT SPENCER (BRITISH 1892-1979)**  
*POLLARDING A WILLOW WITH GIRLS GATHERING FLOWERS BENEATH*  
 Ink  
 Inscribed *This is the original drawing/ for "The Country Places"/ by Edward Lewes/ and used again in/ murals "Scholars Gypsy" students/ Union London University. Both/deriving from "The Islanders"/on Odney Common Cookham, 1915* (lower right) further indistinctly inscribed (upper right)  
 44 x 33cm (17¼ x 12in.)

The younger brother of Stanley Spencer, Gilbert, was a painter, illustrator and teacher, who, like his brother, studied at the Slade School of Fine Art under Henry Tonks. Gilbert became known for his sensitive depictions of the English countryside and village life and his work is characterised by careful observation, clarity of composition, and a quiet, understated sense of place.

£600-800



146



**146 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*FIGURE AND CAT WITH ROLLED UP OBJECT; A SHEET OF STUDIES; STUDY OF A DOG*  
 One red chalk and pencil; two pencil;  
 One with artist's studio sale stamp (upper right) and numbered 259; one inscribed 72 *Creche*

(lower left) and with artist's studio sale stamp (verso)  
 21.5 x 17cm (8¼ x 6½in.) and smaller (3)

**Provenance:**  
 Sale, Christie's, London, The Stanley Spencer Studio Sale, 5 November 1998 (lot unknown)

£800-1,200



**147 λ**  
**UNITY SPENCER (BRITISH 1930-2017)**  
*MEN WORKING*  
 Soft ground etching, 2015  
 Signed and dated in pencil, numbered 3/10  
 27.5 x 18.5cm (10¾ x 7¼in.)

Unity Spencer was the second daughter of Stanley Spencer and Hilda Carline.

She studied at Wimbledon School of Art and the Slade School of Fine Art before establishing her own career as a painter and teacher. Her memoir *Lucky to Be an Artist* (2015) offers valuable insight into her father's life and provide some of the most vivid accounts of Spencer's process.

£100-150





148



**148 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*A SEATED ROBED FIGURE; A SHEET OF SMALL STUDIES; SHEET OF FIGURES*  
 All pencil  
 One with artist's studio sale stamp (verso)  
 22 x 17cm (8½ x 6½in.) and smaller (3)

**Provenance:**  
 Sale, Christie's, London, The Stanley Spencer Studio Sale, 5 November 1998 (lot unknown)

**£800-1,200**



149

**149 λ**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*SACKS OF FLOUR; SHEET OF FIGURE STUDIES ONE VEILED; STUDY OF A FIGURE WITH GARDENING FORKS*  
 Pencil  
 One inscribed *Sacks of Flour*; one with artist's studio sale stamp (verso)  
 21 x 17cm (8¼ x 6½in.) and smaller (3)

**Provenance:**  
 Sale, Christie's, London, The Stanley Spencer Studio Sale, 5 November 1998 (lot unknown)

**£1,000-1,500**





150

**150**  
**SIR STANLEY SPENCER (BRITISH 1891-1959)**  
*LADY WITH A SPOTTED DRESS AND A LANDSCAPE STUDY:*  
*A DOUBLE SIDED DRAWING*  
 Pencil  
 With artist's studio sale stamp (lower right)  
 18 x 12.5cm (7 x 4¾in.)

**Provenance:**  
 Sale, Christie's, London, *The Stanley Spencer Studio Sale*, 5 November 1998, probably part of lot 262

**£1,000-1,500**



151

**151**  
**ENGLISH SCHOOL (20TH CENTURY)**  
*PORTRAIT OF FRANK GEORGE LEYLAND WOOSTER*  
 Coloured chalks on paper laid to board  
 Indistinctly signed and dated 1931 (lower centre)  
 92 x 63.5cm (36 x 25in.)  
 Unframed

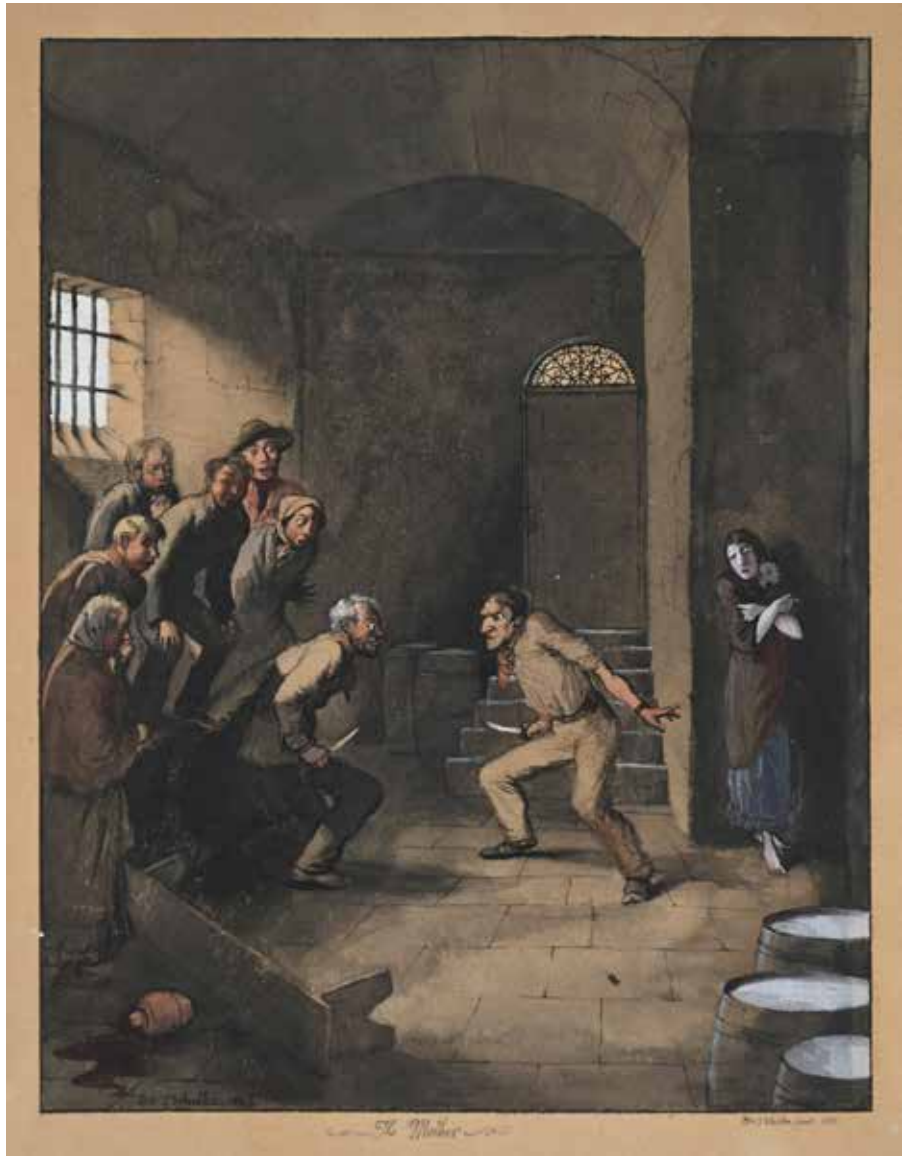
**Provenance:**  
 Mitzi Fould-Springer, the sitter's wife  
 And by descent to the present owner

Frank George Leyland Wooster (1890-1953) was the illegitimate son of the Liverpool shipping magnate and patron of the arts, Frederick Richards Leyland (1831-1892) and Annie Ellen Wooster (1861-1919). The couple had two sons and although their father died when Frank was very young, Leyland provided for the boys. They were educated at Uppingham school and on their majority, apparently inherited £100,000 each.

In 1910, whilst living in Paris, Frank became friends with Baron Eugène Charles Joachim Fould (1876-1929), and his wife Marie-Cecile (née Springer) (1886-1978) known as 'Mitzi'. Following Eugene's death, Wooster married Mitzi in 1933 and became stepfather to her four children, including Helène, who is the actor Helena Bonham-Carter's grandmother.

**£800-1,200**

Frank was incredibly handsome with movie star looks. According to family accounts, he played golf with P.G. Wodehouse and may have been the inspiration for the world famous fictional character 'Bertie Wooster'.



152

152  
**REX WHISTLER (BRITISH 1905-1944)**  
*THE MOTHER*  
 Watercolour  
 Signed and dated 1925 (lower right), titled  
 (lower centre)  
 22.5 x 17.5cm (8¾ x 6¾in.)

£800-1,200



155



153

153  
**REX WHISTLER (BRITISH 1905-1944)**  
*'I AM A PLAIN WIFE'*  
 Pen and ink and wash  
 14.5 x 11.5cm (5½ x 4½in.)

Executed in 1933, the present work is a design  
 for BP Ethyl Advertising.

£400-600

154 (NO LOT)

155 λ  
**OLIVER MESSEL (BRITISH 1904-1978)**  
*THREE COSTUME AND ONE SET*  
*DESIGN*  
 Three watercolour over pencil heightened  
 with touches of white and black; one  
 coloured chalks  
 All signed (lower right), one inscribed *Lisa*,  
 another indistinctly inscribed (upper right)  
 37 x 50cm (14½ x 19½in.) and smaller (4)

**Provenance:**  
 Peter Samuel, 4th Viscount Bearsted  
 (1911-1996)  
 And by descent

The drawing inscribed *Lisa* is from the  
 Queen of Spades.

£2,000-3,000



156

**156 λ**  
**RAYMOND SHEPPARD (BRITISH 1913-1958)**  
*WOMEN WALKING*  
Pencil and watercolour  
Signed (lower right)  
49.5 x 28.5cm (19¼ x 11in.)

Executed in the 1940s.

**Exhibited:**  
London, Liss Fine Art, *Raymond Sheppard (1913-1958), Master Illustrator*,  
November 2010, no. 1

**Literature:**  
*Raymond Sheppard (1913-1958), Master Illustrator*, Liss Fine Art, 2010, cat no. 1

Despite his early death, Shepperd established a reputation as one of the foremost illustrators of the period, illustrating nearly 100 children's books in the decade following the end of World War II. The present watercolour demonstrates the artist's strong sense of design and colour.

£300-500



157

**157 λ**  
**HANS SCHELLINGER (GERMAN 1905-1990)**  
*OKTOBERFEST 1937*  
Watercolour over pencil on brown paper  
31.5 x 22cm (12¼ x 8½in.)

**Provenance:**  
Whitford Fine Art, London

£600-800



158

**158 λ**  
**VANESSA BELL (BRITISH 1879-1961)**  
*STUDY OF A MAN ASLEEP IN A CAFE, VENICE*  
Pencil  
18.5 x 16cm (7¼ x 6¼in.)

Drawn circa 1926.

**Provenance:**  
The artist's daughter, Angelica Garnett  
Gifted from the above to a private collection  
John Swarbrooke Fine Art, London

The sheet was originally a page of a sketchbook which the artist used whilst in Venice in May-June 1926. The present drawing was possibly one of the sketches Bell made in the famous Caffè Florian. The artist wrote to John Maynard Keynes *we have heavenly ices at Florian's most evenings & draw the company until they get too restive and suspicious.* (letter from Vanessa Bell to J.M.Keynes May 30, 1926, now in the Morgan Library & Museum, New York (acc: MA 3448.77)).

£600-800



159

**159 λ**  
**VANESSA BELL (BRITISH 1879-1961)**  
*HEAD OF A MAN, SARAGOSSA*  
Pencil  
Inscribed *Saragossa* (lower left)  
14.5 x 9cm (5½ x 3½in.)

The present sheet originally formed part of a sketchbook, used by the artist on a trip to Spain, with Duncan Grant in May-June 1923.

£600-800



160

**160 λ**  
**SIR WILLIAM RUSSELL FLINT**  
**(BRITISH 1880-1969)**  
*TWO NUDE FIGURES SITTING ON A BEACH*  
 Watercolour  
 Signed (lower right)  
 47.5 x 64cm (18½ x 25in.)

£4,000-6,000



161

**161 λ**  
**SIR WILLIAM RUSSELL FLINT**  
**(BRITISH 1880-1969)**  
*THE MODEL WITH THE FRINGE*  
 Red chalk  
 Signed (lower left); further signed, titled and dated 15.8.67 (to a board attached verso)  
 38.5 x 57cm (15 x 22¼in.)

**Provenance:**  
 Private Collection, Yorkshire

£3,000-5,000



162

**162 λ**  
**SIR WILLIAM RUSSELL FLINT (BRITISH 1880-1969)**  
*JULIA AMID THE SANDS*  
 Watercolour  
 Signed (lower right)  
 49 x 66.5cm (19¼ x 26in.)

**Provenance:**  
 Sale, Sotheby's, London, 9 November 1988, lot 147  
 Frost and Reed, London  
 Luther H. Schroder  
 Sale, Christie's, London, *The Scottish Sale, including pictures from the Flemyng Wyfold Art Foundation*, 1 November 2001, lot 113  
 Sale, Lyon & Turnbull, Edinburgh, 9 December 2021, lot 53

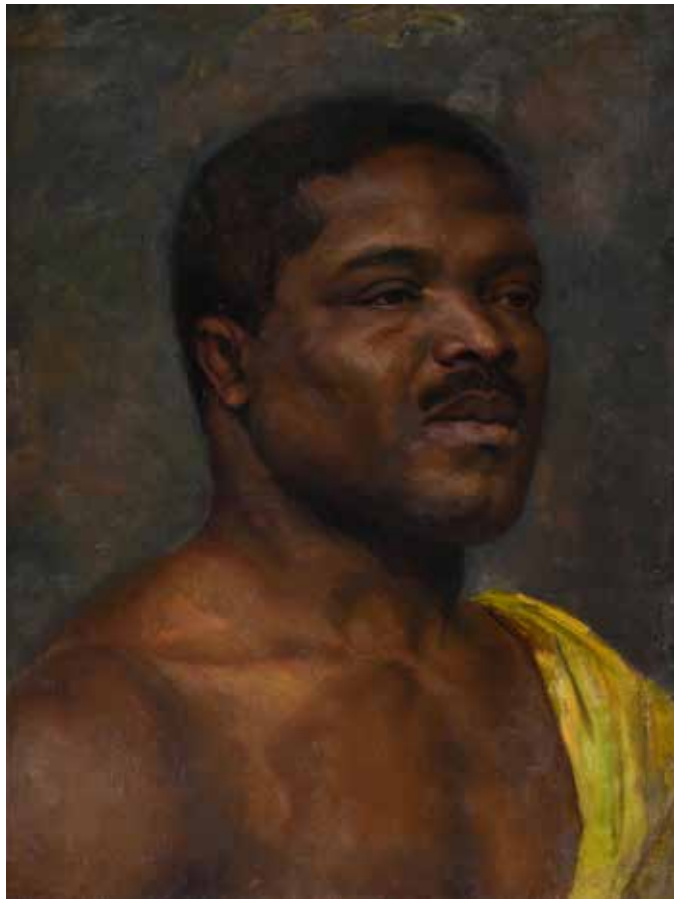
£6,000-8,000



**163**  
 FRENCH SCHOOL (20TH CENTURY)  
*PORTRAIT OF A YOUNG MAN*  
 Oil on canvas  
 39.5 x 30cm (15½ x 11¾in.)

**Provenance:**  
 Possibly Atelier Iron Franks (according to inscription to verso)

**£1,000-1,500**



**164**  
 FRENCH SCHOOL (20TH CENTURY)  
*PORTRAIT OF A MAN*  
 Oil on canvas  
 48.5 x 37cm (19 x 14½in.)

**£1,500-2,500**



**165**  
 PAUL CESAR HELLEU (FRENCH 1859-1927)  
*PORTRAIT OF A LADY THOUGHT TO BE MADMOISELLE MEDJE CONQUY*  
 Black, red and white chalk  
 Signed and dated 1913 (lower right)  
 54 x 38cm (21¼ x 14¾in.)

**Provenance:**  
 Private Collection, Jessica Mitford (1917-1996)

**£2,500-3,500**



**166**  
 LUDOVIC RODO PISSARRO (FRENCH 1878-1952)  
*JEUNE FEMME*  
 Oil on canvas  
 Signed (lower right); stamped with initials (verso)  
 46.5 x 39cm (18¼ x 15½in.)

**£500-800**



167  
FRANCISCO MIRALLES Y GALUP (SPANISH 1848-1901)  
*PORTRAIT OF A BELLE EPOQUE BEAUTY*  
Oil on canvas  
Signed (upper right)  
46 x 38cm (18 x 14¾in.)

£1,500-2,000

167



168  
TONY MINARTZ (FRENCH 1873-1944)  
*LE CAFÉ*  
Oil on canvas  
Signed and indistinctly inscribed (lower left)  
55 x 46cm (21½ x 18in.)

Provenance:  
David W. Hughes Fine Paintings and Sculpture, London

£800-1,200

168



169 λ  
MARCEL DYF (FRENCH 1899-1985)  
*CLAUDINE A LA COIFFURE*  
Oil on canvas  
Signed (lower right)  
55 x 46.5cm (21½ x 18¼in.)

Provenance:  
Sale, Sotheby's, London, 21 October 1987, lot 288  
Private collection, R. D. Wrigley Esq. (acquired from the above)  
Frost and Reed, London, no. 38579  
Private collection, Mrs J.G. Edmiston (acquired from the above)  
Private collection, Nicholas Edmiston Esq. and then by descent

The authenticity of this work has kindly been confirmed by  
Claudine Dyf and is registered in the archive under no. 1933.

£1,000-1,500

169



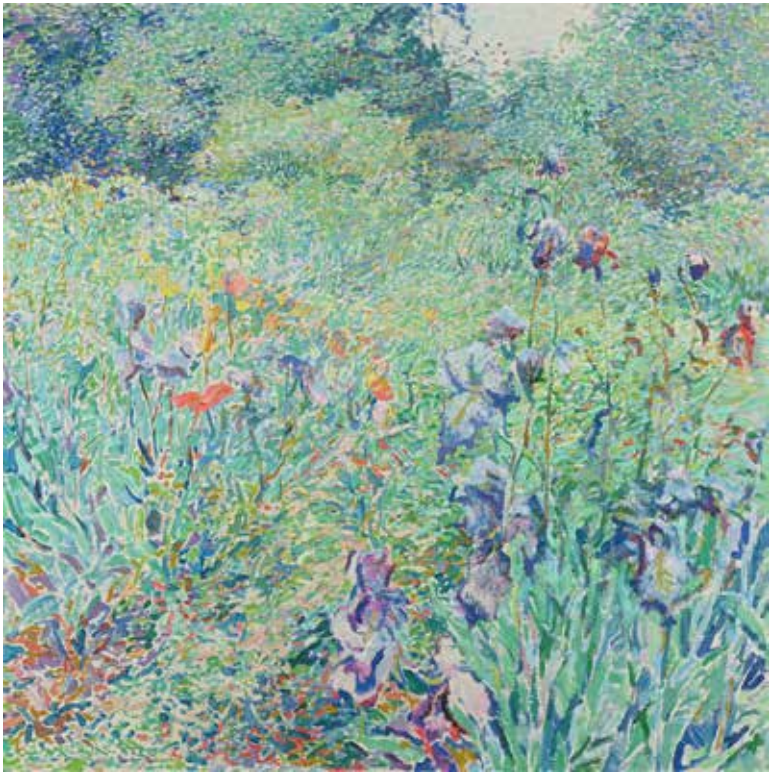
170 λ  
BRAAQ (BRIAN SHIELDS) (BRITISH 1951-1997)  
*BALLERINA*  
Oil on board  
Signed and dated 1968 (lower left)  
51 x 40cm (20 x 15½in.)

£1,000-1,500

170



171



**171 λ**  
**YVONNE CANU (FRENCH 1921-2008)**  
*LE BOUQUET DE CONTI*  
Oil on canvas  
Signed (lower right); further signed and titled (verso)  
46 x 55cm (18 x 21½in.)

**Provenance:**  
Sale, Audap & Associates, Paris,  
23 November 2023, lot 100

**£2,000-3,000**

**172 λ**  
**HESSSEL DE BOER (DUTCH 1921-2003)**  
*IRISES IN A SUMMER LANDSCAPE*  
Oil on canvas  
70.5 x 70.5cm (27¾ x 27¾in.)

**£600-800**



173

**173**  
**ALBERT LEBOURG (FRENCH 1849-1928)**  
*ROUEN, L'ILE LACROIX EN HIVER*  
Oil on canvas  
Signed and dated 1893 (lower left)  
50 x 73.5cm (19½ x 28¾in.)

**Provenance:**  
Private Collection, Henry Vian, Paris (circa 1903 -1919)  
Sale, Lair-Debreuill with Galerie Georges Petit, Paris, 27  
November 1919, lot 47  
Sale, Artcurial, Deauville, April 8, unknown year, lot 107  
Sale, Heritage Auctions, USA, 6 December 2024, lot 69011  
(as Property of a Beverly Hills Collector)

**Exhibited:**  
Paris, Galerie Rosenberg,  
November 1903, no. 97  
  
**Literature:**  
Léonce Bénédite, *Albert  
Lebourg*, Paris, 1923, no. 1359

**£4,000-6,000**

**174**  
**PIERRE EUGENE MONTEZIN (FRENCH 1874-1946)**  
*LA BAIGNADE*  
Oil on paper laid on canvas  
Stamped with signature (lower right)  
34 x 40cm (13¼ x 15½in.)

**Provenance:**  
Sale, Maitre Richard, Drouot, Paris, 14 December 1990, lot 77  
Sale, Maitre Picard, Drouot, Paris, 22 September 1992, lot 136  
Sale, Maitre Pillon, Caiais, 14 March 1993, lot 148  
Sale, Maitre Pillon, Le Touquet, 14 November 1993, lot 103

This work is recorded in the archives of Monsieur Cyril Klein-Montezin.

**£1,500-2,500**



174



175

175 λ  
**GABRIEL DESCAMPS (FRENCH 1919-2011)**  
*MAS PROVENÇALE DANS LES OLIVIERS,*  
*CAMPAGNE DE GRASSE*  
 Oil on canvas  
 Signed (lower left)  
 92.5 x 73.5cm (36¼ x 28¾in.)  
 £1,500-2,500



176

176 λ  
**GABRIEL DESCAMPS (FRENCH 1919-2011)**  
*BASTIDE DU COTÉ DE GRASSE*  
 Oil on canvas  
 Signed (lower left)  
 54 x 65cm (21¼ x 25½in.)  
 £800-1,200



177

177 λ  
**MARCEL DYF (FRENCH 1899-1985)**  
*CLUB NAUTIQUE*  
 Oil on canvas  
 Signed (lower right)  
 60 x 73cm (23½ x 28½in.)

**Provenance:**  
 Frost & Reed, London (no. 1285/52731)

The authenticity of this work has been confirmed by Claudine Dyf and it is registered in the Dyf archives under N°ID 2307.

£5,000-7,000



178

178 λ  
 MAURICE BOITEL (FRENCH 1919-2007)  
*RUE BENAPILE*  
 Oil on panel  
 Signed and dated '46 (lower left); further  
 signed, titled and dated 1946 (verso)  
 73 x 50.5cm (28½ x 19¾in.)

£1,000-1,500



180

180  
 ALPHONSE LEON QUIZET (FRENCH 1885-1955)  
*CANAL D'AUBERVILLIERS*  
 Oil on panel  
 Signed (lower right)  
 59 x 93cm (23 x 36½in.)

Provenance:  
 Galerie Nicolas Poussin, Paris  
 Private collection, Europe  
 Frost & Reed Galleries, London  
 Sale, Christie's South Kensington, 11 February 2011, lot 46  
 Peter Samuel, 4th Viscount Bearsted (1911-1996)  
 And by descent

£3,000-5,000



179

179 λ  
 CAMILLE HILAIRE (FRENCH 1916-2004)  
*VIEUX PALAIS SUR LE CANAL*  
 Oil on canvas  
 Signed (lower right); further signed and titled  
 (verso)  
 38 x 46cm (14¾ x 18in.)

£1,000-1,500

181 λ  
 YVES BRAYER (FRENCH 1907-1990)  
*PRINTEMPS EN PROVENCE*  
 Signed (lower right); titled (verso)  
 38 x 55cm (14¾ x 21½in.)

Literature:  
 The work is included in the *Yves Brayer  
 Catalogue Raisonné*, addendum  
 Vol. 1&2, no. 4693

£2,000-3,000



181

181A

MAURICE UTRILLO (FRENCH 1883-1955)

*EGLISE DE BESSINES-SUR-GARTEMPE*

Oil on board

Signed (lower right)

39.5 x 47.5cm (15½ x 18½in.)

Painted circa 1916.

**Provenance:**

Galerie Pétridès, Paris

Private Collection, Lucien Descaves (1861-1949), Paris

Galerie Paul Vallotton, Lausanne

Sale, Sotheby's, London, 24 June 2014, lot 195

Acquired from the above by the present owner

**Literature:**

Paul Pétridès, *L'Œuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, no. 616, illustrated p. 149

The village of Bessines-sur-Gartempe was the birthplace of Utrillo's mother, the artist Suzanne Valadon. Throughout his life, he visited the Haute-Vienne region on a number of occasions, painting not only the church at Bessines-sur-Gartempe but others in the surrounding area.

The present work balances the white façades of the buildings against the earthy terracotta hues of the street and the piercing blues of the sky. The winding road leading the eye from the foreground through village to the church on the right.

Largely self-taught, apart from his mother's tutelage, Utrillo is best known for his depictions of Montmartre where he was born and lived most of his life. Despite constant battles with alcoholism and poor mental health, he found solace in art and was highly prolific as well as commercially successful. His work attracted critical attention as early as 1910 and by the 1920s, he had regular exhibitions at the prestigious Galerie Bernheim-Jeune, ensuring his financial security. A joint exhibition with his mother in 1923 further propelled both artists to international success as a nostalgia for French painting drove the market in the wake of the First World War. Utrillo was awarded the Légion d'honneur in 1928.

£30,000-50,000



181A



182

**182 λ**  
**MARCEL DYF (FRENCH 1899-1985)**  
*BASSIN DU JARDIN DES TUILERIES, PLACE DE LA CONCORDE A PARIS*  
 Oil on canvas  
 Signed (lower right)  
 46.5 x 55cm (18¼ x 21½in.)

Painted in 1950.

The authenticity of this work has been confirmed by Claudine Dyf and it is registered in the Dyf archives under N° ID 4785.

£2,000-3,000



183

**183**  
**GEORGE ROBIN (FRENCH 1903-1928)**  
*SUR LA SEINE NIORTAISE*  
 Oil on canvas  
 Signed (lower right)  
 64 x 91cm (25 x 35¾in.)

**Provenance:**  
 Frost & Reed, London

£1,500-2,500



184

**184**  
**PIERRE-EUGENE MONTEZIN (FRENCH 1874-1946)**  
*PENICHES SUR LA LOING*  
 Oil on canvas  
 Signed (lower right)  
 50 x 65.5cm (19½ x 25¾in.)

**Provenance:**  
 Sale, Delon-Hoebanx, Paris, 8 June 2018, lot 88  
 Sale, Sheppards, Durrow, 7 November 2019, lot 39

This work is recorded in the archives of Monsieur Cyril Klein-Montezin.

£5,000-7,000



185

**185**  
**EUGÈNE GALIEN-LALOUÉ**  
 (FRENCH 1854-1941)  
*AU BORD DE LA SEINE PRES DE CHATELET*  
 Gouache  
 Signed (lower left)  
 22 x 33cm (8½ x 12in.)

**Provenance:**  
 Sale, Christie's, London, 15 July 2022, lot 104

The authenticity of this work has been confirmed by Noé Willer.

£3,000-5,000

**187**  
**KER XAVIER ROUSSEL**  
 (FRENCH 1867-1944)  
*SCENE CHAMPÊTRE*  
 Distemper on paper laid down to cradled panel  
 Signed (lower left)  
 59 x 80cm (23 x 31¼in.)

**Provenance:**  
 Sale, Briest, Paris, 28 April 1989, lot 455

£3,000-5,000



187



186

**186**  
**FRANCESCO BRUNERI**  
 (ITALIAN 1845/49-1926)  
*THE ISLAND OF SAN GIORGIO, VENICE*  
 Oil on canvas  
 Signed (lower right)  
 33.5 x 55.5cm (13 x 21¾in.)

**Provenance:**  
 Sale, J.P.Osenat, Fontainebleau, 17 April 2016, lot 178  
 Sale, Bonhams, London, 3 March 2021, lot 134

£2,000-3,000

**188 λ**  
**PAUL LUCIEN MAZE**  
 (FRENCH/BRITISH 1887-1979)  
*WINDY DAY*  
 Oil on canvas  
 Signed (lower right)  
 39 x 46cm (15¼ x 18in.)

Painted in 1920.

**Provenance:**  
 Sale, Christie's, South Kensington, 15 July 1998, lot 59

£800-1,200



188

# ADRIAN RYAN STUDIO SALE

(BRITISH 1920-1998) | LOTS 189-227\*



Boy on the beach:  
The artist as a boy, Cagnes-sur-Mer c. 1928

As well as Cornwall, backdrops which inspired him included Suffolk, Wales, the Var department of France, and Paris. Each location speaks broadly to shifts in his relationships. He was married three times, including to the painter Peggy Rose. During the 1940s and 50s, he was in a homosexual love triangle with Lucian Freud and John Minton.

Ryan’s use of paint made him a very un-English artist. His emphasis was on painterliness and on the unusual false perspective in his paintings, looking down and simultaneously up. This found him repeating themes such as Mousehole harbour, painted from Old Hill Cottage, Love Lane, or the Suffolk elm tree at the end of his garden at Wood Farm, Fressingfield.

Adrian Ryan was self-deprecating and didn’t enjoy the artistic spotlight. It was Francis Bacon, a friend from Soho’s Colony Room, who called him “*The best-kept secret in the art world.*”

The influence of Bonnard, Soutine and the young Utrillo shows in the work of Adrian Ryan, who owned major works by all three, as well as by Modigliani.

Ryan was born in Hampstead in 1920 into an unconventional, but wealthy family and grew up between homes in Cagnes-sur-Mer and at Hintlesham Hall in Suffolk. He was handsome, bohemian and liberal and lived at 48 Tite Street, Chelsea, which was then a close-knit artists’ community.

Generous to his less well-off artistic peers, he regularly bought their work or lent them money without expecting it back. One notable beneficiary was Lucian Freud.

Ryan’s first exhibition at the Redfern Gallery, in 1943, was selected by the esteemed curator Erica Brausen. That same year he visited Cornwall. Later, whilst living at Mousehole, he became associated with the St Ives Movement, although he always retained a London studio and he was a member of the influential Crypt Group. His friendships with many of the St Ives painters included Sven Berlin, Patrick Heron and Dod Procter especially.

Unlike his Cornish contemporaries, Ryan resisted the advent of Abstract Expressionism. His work, however, was expressionistic with strong abstract elements and earned him the sobriquet of “*The English Soutine*”.

His painting showed a meticulous, occupational need for detail, expressing forms at their most difficult and rounded while maintaining eye level high above his subject matter. His natural sense of object-relationship was superb, such as when composing still life. Batsford published his book on still life painting in 1978.



Man in studio  
The artist in his Camden Studio c. 1961

\* Excluding lots 191, 215 & 220

# ETON ARTISTS

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Old Etonian Artists

26th May to 9th June 1990

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Catalogue cover, for the exhibition of *Eton Artists*, held at Christie's, London, 26 May – 9 June 1990



189



190

**189 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*JOAN GILLCHREST LYING ON A BED*  
 Oil on canvas  
 Signed (upper right) and with artist's studio stamp (verso)  
 55 x 90.5cm (21½ x 35½in.)  
 Unframed

Painted in 1956.

**Literature:**  
 Julian Machin, *Adrian Ryan, Rather a Rum Life*, 2009, col. illus between pp. 64-5

£600-800

**190 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*PORTRAIT OF CYRIL COBBETT*  
 Oil on canvas  
 90 x 49cm (35¼ x 19¼in.)

Painted circa 1952.

Initially employed as Adrian's solicitor, Cyril Cobbett became a dear friend to the artist. In 1952, he and his future wife Barbara stayed with Cyril at his house in Gwynedd close to the Snowdonia National Park and the area became a source of artistic inspiration.

£800-1,200

**191 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*SELF-PORTRAIT*  
 Oil on board  
 Signed (lower left)  
 58 x 41cm (22¾ x 16in.)

**Provenance:**  
 Acquired directly from the artist

**Literature:**  
 Julian Machin, *Adrian Ryan, Rather a Rum Life*, 2009, col. Illus. between pp. 32-33

£1,500-2,500



191

**192 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*THE ARTIST'S PALETTE*  
 Oil on wood  
 25 x 35.5cm (9¾ x 13¾in.)  
 Unframed

£400-600



192



193

193 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*TREES IN SILHOUETTE, SUFFOLK*  
Oil on canvas  
Signed (lower right)  
66 x 51cm (25 x 20in.)  
Unframed

Painted in 1950s.

£700-1,000



194

194 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*TREE AND SUN, SUFFOLK*  
Oil on canvas  
51 x 36cm (20 x 14in.)  
  
Painted in 1959.  
  
**Exhibited:**  
Ipswich, The Town Hall Galleries, *The Abstract Hinterland*,  
6 October - 17 November 2007  
  
**Literature:**  
Julian Machin, *Adrian Ryan, Rather a Rum Life*, 2009, col. illus opp. p. 65

£600-800



195

195 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*POPLARS IN WAVENEY VALLEY, SUFFOLK*  
Oil on canvas-board  
Signed with artist's studio stamp (verso)  
76 x 50.5cm (29¾ x 19¾in.)

£800-1,200



196

196 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*WAVENEY VALLEY, SUFFOLK*  
Oil on board  
Signed (lower right)  
77 x 51.5cm (30¼ x 20¼in.)  
  
Painted in 1951.  
  
**Exhibited:**  
Ipswich, The Town Hall Galleries, *The Abstract Hinterland*,  
6 October - 17 November 2007, no 32

£800-1,200



197



198

197 λ

ADRIAN RYAN (BRITISH 1920-1998)  
*TWO STUDIES OF PEARS*

One oil on paper; the other watercolour and gouache over touches of pencil  
Each: 17 x 13cm (6½ x 5in.) (2)

Painted *circa* 1990.

£400-600

198 λ

ADRIAN RYAN (BRITISH 1920-1998)  
*PINEAPPLE*

Oil on canvas-board  
Signed and dated 72 (lower left)  
36 x 26cm (14 x 10in.)  
Unframed

£400-600

199 λ

ADRIAN RYAN (BRITISH 1920-1998)  
*STILL LIFE WITH WALNUTS AND TANGERINES*

Oil on board  
34 x 39.5cm (13¼ x 15½in.)

Painted *circa* 1990.

£400-600



199

200 λ

ADRIAN RYAN (BRITISH 1920-1998)  
*PEARS ON A GREEK PLATE*

Oil on canvas  
Signed (upper left); stamped with the artist's studio stamp (verso)  
30.5 x 40.5cm (12 x 15¾in.)

Painted in 1983.

Exhibited:  
Redfern Gallery, London, no. 26

£300-500



200

201 λ

ADRIAN RYAN (BRITISH 1920-1998)  
*FIGS ON A PLATE*

Oil on canvas  
Signed (upper right); stamped with the artists' studio stamp (verso)  
35.5 x 45cm (13¾ x 17½in.)

Painted in 1952.

£800-1,200



201



202

**202 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*ST. CEZAIRE, VAR FRANCE*  
 Oil on canvas  
 Signed (upper right); inscribed and titled and stamped  
 with the artist's studio stamp (verso)  
 40 x 51cm (15½ x 20in.)  
 Unframed

Painted *circa* 1972.

£800-1,200



203

**203 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*ST PLANCHERE, NORMANDY*  
 Oil on canvas  
 Stamped with the artist's studio stamp (verso)  
 46 x 56cm (18 x 22in.)

£500-700



204

**204 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*CALLIAN, VAR, FRANCE*  
 Oil on canvas-board  
 46 x 61cm (18 x 24in.)  
 Unframed

Painted in 1968.

£600-800



205

**205 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*ROOFTOPS, PARIS*  
 Watercolour and gouache over pencil  
 heightened with scratching out  
 Signed (upper right)  
 49 x 36.5cm (19¼ x 14¼in.)

Painted *circa* 1990.

£300-500

**206 λ**  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*PARIS ROOFS (VIEW FROM THE WELCOME HOTEL)*  
 Oil and charcoal on newspaper  
 Signed, dated and titled (to label to backboard)  
 20 x 30.5cm (7¾ x 12in.)

Painted in 1996.

£600-800



206



207 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*HANGING BEEF*  
Oil on canvas  
Signed, inscribed and dated *Killegar/1952* (lower left); further signed, inscribed and dated *1952 Killegar (Killeshandra)* and stamped with the artist's studio stamp (verso)  
89.5 x 71.5cm (35 x 28in.)  
Unframed

**Literature:**  
Julian Machin, *Adrian Ryan, Rather a Rum Life*, 2009, col. illus. between pp. 32-3

£700-900

207



208 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*PHEASANTS AND VEGETABLES*  
Oil on board  
41 x 76cm (16 x 29¾in.)

Painted circa 1951.

£600-800

208



209 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*TROUT: AFTER COURBET*  
Oil on canvas-board  
Signed (upper right)  
25 x 35cm (9¾ x 13¾in.)

Painted circa 1942.

*When times change the landscape changes and the urban scene changes, and the fashions and appearances of people changes, but fish remain the same. The same as the Romans painted at Pompeii, as the Dutch painted many centuries later, and as Courbet painted in his prison cell at Chalon later still.*  
– Adrian Ryan 1994

£500-700

209

210 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*LOBSTER AMONG ROCKS*  
Oil on canvas laid on board  
28 x 43cm (11 x 16¾in.)

Painted in 1948.

**Exhibited:**  
Ipswich, The Town Hall Galleries, *The Abstract Hinterland*, 5 October - 17 November 2007

£700-900



210



211

211 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*SPRING: PHEASANT*  
Oil on canvas  
Signed (upper left); dated *1954* and stamped with the artist's studio stamp (verso)  
41 x 76cm (16 x 29¾in.)  
Unframed

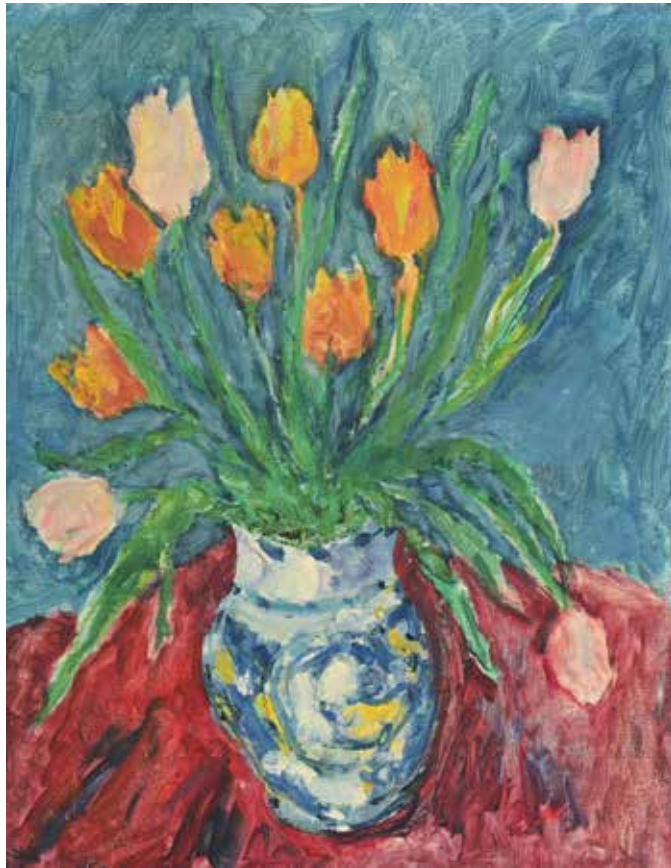
£600-800



212

212 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*TROUT AND SHRIMPS*  
Oil on canvas  
Stamped with the artist's studio stamp (verso)  
40.5 x 51cm (15¾ x 20in.)

£600-800



213

213 λ  
 ADRIAN RYAN (BRITISH 1920-1998)  
*STILL LIFE OF TULIPS*  
 Oil on canvas  
 Stamped with the artist's studio stamp (verso)  
 50.5 x 41cm (19¾ x 16in.)

Painted circa 1958.

£600-800



214

214 λ  
 ADRIAN RYAN (BRITISH 1920-1998)  
*NARCISSI IN A BROWN JUG WITH APPLE*  
 Oil on canvas  
 Signed (lower right), stamped with the artist's studio stamp (verso)  
 56 x 40.5cm (22 x 15¾in.)

£500-700

215 λ  
 ADRIAN RYAN (BRITISH 1920-1998)  
*MOUSEHOLE HARBOUR QUAY*  
 Oil on canvas  
 45 x 60cm (17½ x 23½in.)

Painted in 1964.

**Provenance:**  
 Acquired directly from the artist

**Exhibited:**  
 Ipswich, The Town Hall Galleries,  
*The Abstract Hinterland*, 5th October -  
 7th November 2007, no.52

**Literature:**  
 Julian Machin, *Adrian Ryan, Rather a Rum Life*,  
 2009, col. illus. between pp. 96-7

£1,000-1,500



215

216 λ  
 ADRIAN RYAN (BRITISH 1920-1998)  
*CORNISH VALLEY*  
 Oil on canvas  
 Signed (lower left); stamped with the artist's  
 studio stamp (verso)  
 51 x 76.5cm (20 x 30in.)

Painted in 1947.

£700-1,000



216



217

217 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*ST POL-DE-LEON CHURCH, MOUSEHOLE*  
Oil on canvas  
Stamped with the artist's studio stamp and titled (verso)  
56 x 45cm (22 x 17½in.)  
Unframed

Painted circa 1962.

£700-900



218

218 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*SENNEN COVE, CORNWALL*  
Oil on canvas-board  
Stamped with the artist's studio stamp (verso)  
41 x 61.5cm (16 x 24in.)

£600-800



219

219 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*TINKER'S COTTAGE, WEST PENWITH*  
Oil on board  
Signed, titled and dated 1945 (verso)  
21 x 25cm (8¼ x 9¾in.)

£400-600

220 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*STILL LIFE WITH NARCISSI AND GRAPES*  
Oil on canvas  
Signed (lower left)  
60.5 x 46.5cm (23¾ x 18¼in.)

Provenance:  
Acquired directly from the artist

Literature:  
Julian Machin, *Adrian Ryan, Rather a Rum Life*, 2009,  
col. illus. between pp. 128-9

£800-1,200



220



221

221 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*STILL LIFE WITH IRISES AND LEMONS*  
Oil on canvas  
Signed (upper right)  
60.5 x 46cm (23¾ x 18in.)  
Unframed

Painted circa 1948.

£800-1,200



222

222 λ  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*GLANDORE, CO. CORK*  
 Oil on canvas  
 Stamped with the artist's studio stamp (verso)  
 40.5 x 61cm (15¾ x 24in.)  
 £800-1,200



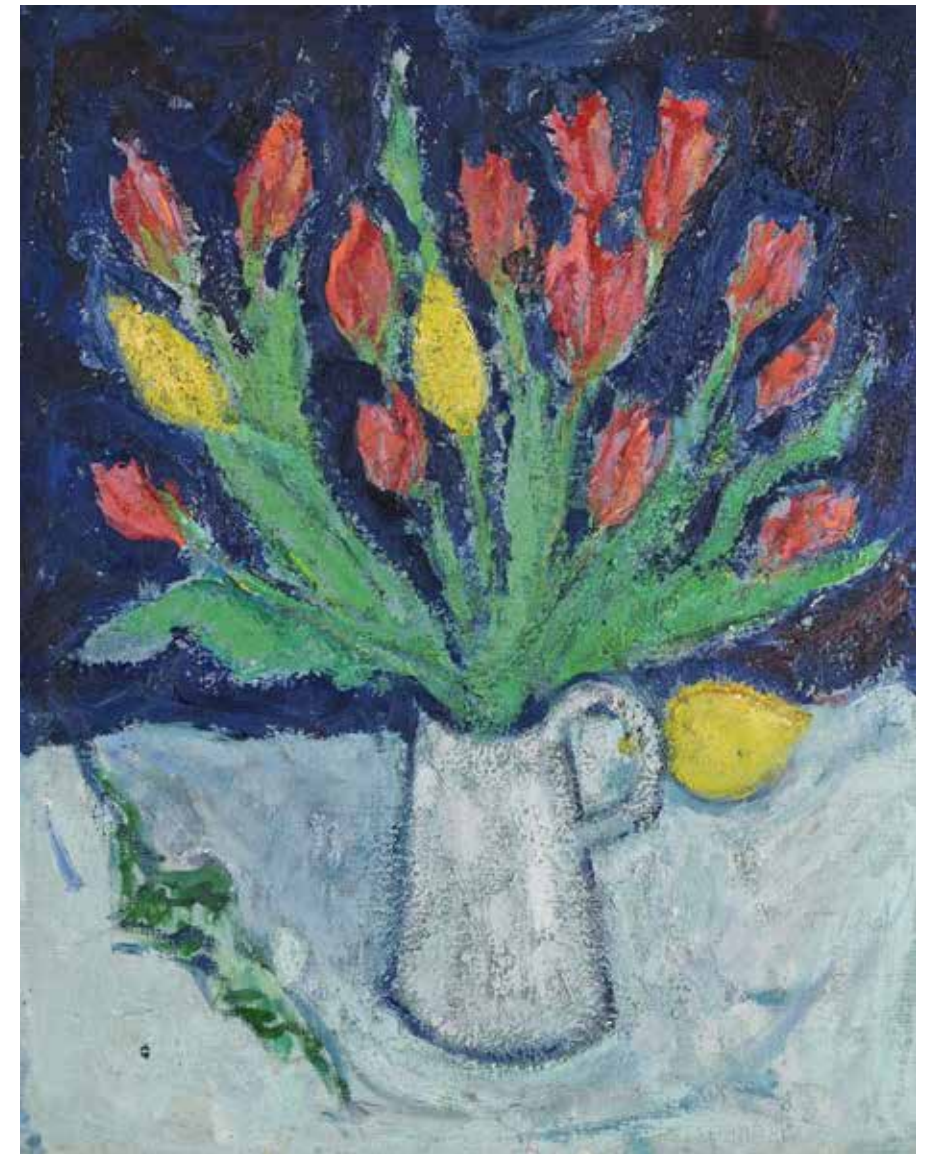
223

223 λ  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*COTTAGES BY A STREAM*  
 Oil on canvas  
 Signed (upper right); stamped with the artist's studio stamp (verso)  
 51 x 61.5cm (20 x 24in.)  
 Painted in 1950s.  
 £800-1,200



224

224 λ  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*WELSH LANDSCAPE, GAREG FAWR*  
 Watercolour over pencil  
 Signed (lower right)  
 18 x 28cm (7 x 11in.)  
 £200-300



225

225 λ  
**ADRIAN RYAN (BRITISH 1920-1998)**  
*RED AND YELLOW TULIPS*  
 Oil on canvas  
 Stamped with the artist's studio stamp (verso)  
 50.5 x 40.5cm (19¾ x 15¾in.)  
 Painted in 1968.  
 Provenance:  
 Redfern Gallery, London  
 £600-800



226

226 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*WELSH LANDSCAPE, HARLECH CASTLE*  
Oil on canvas-board  
Stamped with the artist's studio stamp (verso)  
34.5 x 44.5cm (13½ x 17½in.)  
Unframed

Painted circa 1952.

£800-1,200



227

227 λ  
ADRIAN RYAN (BRITISH 1920-1998)  
*WELSH LANDSCAPE*  
Oil on canvas-board  
50 x 75cm (19½ x 29½in.)

Painted circa 1952.

£800-1,200

228  
CHRISTOPHER WOOD (BRITISH 1901-1930)  
*RECLINING FEMALE FIGURE*  
Pen and ink and watercolour on buff paper  
24 x 31.5cm (9¼ x 12¼in.)

Provenance:  
The Redfern Gallery, London

£1,000-1,500



228



229

229 λ  
SVEN BERLIN (BRITISH 1911-1999)  
*BOAT UNDER MOON*  
Oil on board  
Signed with initials and dated 47 (on the keel of the boat), further signed and dated 47 (on the bow of the boat)  
28 x 37cm (11 x 14½in.)

£300-500

230 λ  
MARY JEWELS (BRITISH 1886-1977)  
*STILL LIFE*  
Oil on board  
Signed and indistinctly dated 194... (verso)  
31.5 x 22.5cm (12¼ x 8¾in.)

Provenance:  
Adrian Ryan  
Acquired from the artist in 1962

£400-600



230



231

**231**  
**ARTHUR HACKER**  
 (BRITISH 1858-1919)  
*NUDE IN A LANDSCAPE*  
 Oil on panel  
 Signed and dated 1911  
 (lower left)  
 44.5 x 44.5cm (17½ x 17½in.)

**Exhibited:**  
 Possibly London, *The Anglo-American Exposition*, 1914  
 (according to label verso)

£1,500-2,000



233

**233 λ**  
**CLAUDE ROGERS (BRITISH 1907-1979)**  
*SEATED NUDE*  
 Oil on canvas  
 Signed and inscribed (verso)  
 46 x 38cm (18 x 14¾in.)

**Literature:**  
 B. Laughton, *The Euston Road School: A Study in Objective Painting*, Farnham, 1986, p.153 (illus.)

£4,000-6,000



232

**232 λ**  
**ANTHONY DEVAS (BRITISH 1911-1958)**  
*STUDY OF A SEATED WOMAN*  
 Pencil  
 Signed and dated '40 (upper right)  
 24 x 30cm (9¼ x 11¾in.)

**Provenance:**  
 Ernest Brown & Phillips Ltd., London  
 Private Collection, Lord Methuen  
 (acquired from the above in January 1941)

**Exhibited:**  
 London, The Leicester Galleries, *New Year Exhibition of Contemporary British Artists*, January 1941, no. 37

£300-500



234

**234 λ**  
**ANTHONY DEVAS (BRITISH 1911-1958)**  
*NUDE RESTING - THE ARTIST'S WIFE*  
 Oil on canvas  
 40.5 x 56cm (15¾ x 22in.)

**Provenance:**  
 Michael Parkin Fine Art, London

**Exhibited:**  
 London, Cooling Galleries, *Anthony Devas*, April-May 1936

The work depicts the artist's wife, Nicolette Macnamara.

£1,000-1,500

235 λ

SIR GERALD FESTUS KELLY

(BRITISH 1879-1972)

*A SEVILLE CHORUS GIRL (CONSUELO VII)*

Oil on canvas mounted to board

Signed (lower left)

106 x 84cm (41½ x 33in.)

**Provenance:**

Private Collection, Sir Malcolm Sargent (1895-1967), on loan

Sale, Christie's, London, *The Studio of the late Sir Gerald Kelly*, 8 February 1980, lot 145

**Exhibited:**

London, National Portrait Society, no 9

London, Agnews Gallery, 1920

Venice, International Biennale, 1922

Dublin, The Royal Hibernian Academy, 1933

London, Royal Academy of Arts, *The Exhibition of the Royal Academy of Arts*, 1951, no. 171

London, The Arts Council of Great Britain, *Selection from Royal Academy Summer '51*, 1951, cat. no. 27

Bradford, City of Bradford Art Gallery, Cartwright Memorial Hall, 1953, loan number 511

Southport, Atkinson Art Gallery, 1955

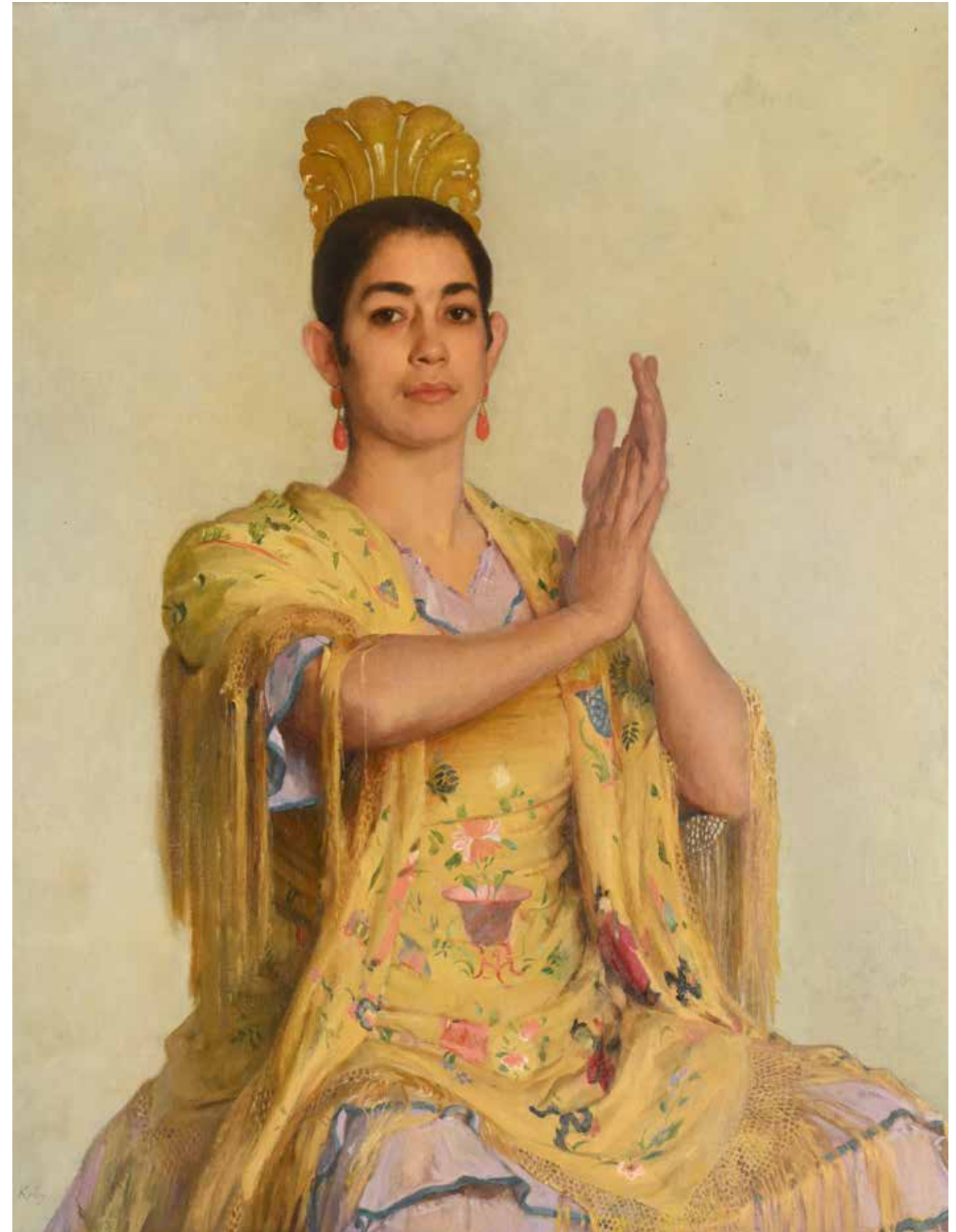
London, Royal Academy of Arts (Diploma Gallery), *Kelly Exhibition*, 1957, no 180

Plymouth, City Art Gallery & Museum, *Exhibition of Works by Sir Gerald Kelly*, June 1958

Sir Gerald Kelly and the conductor, organist and composer Sir Malcolm Sargent were close life-long friends. In 1968, Kelly presented the Royal College of Music with his portrait of Sargent. Kelly at some point loaned the present painting to his friend.

The sitter in the present work was a favourite model of the artist's and he produced a series of portraits, all numbered.

£10,000-15,000





236

236  
DAME ETHEL WALKER (BRITISH 1861-1951)  
*PORTRAIT OF A WOMAN WITH NECKLACE*  
Oil on canvas  
34.5 x 36.5cm (13½ x 14¼in.)

£800-1,200



237

237  
DAME ETHEL WALKER (BRITISH 1861-1951)  
*THE CONVERSATION*  
Oil on canvas  
78 x 64cm (30½ x 25in.)

£1,000-1,500

238 λ  
DAVID WYNNE (BRITISH 1926-2014)  
*HEAD OF A BOY*  
Bronze  
Signed and numbered 1/6 (to back of neck)  
29.5 x 15 x 20cm (11½ x 5¾ x 7¾in.)

£500-700



238



239

239 λ  
ANTHONY DEVAS (BRITISH 1911-1958)  
*LAURIE LEE PLAYING THE VIOLIN WITH THE MONSON CHILDREN*  
Oil on canvas  
Signed (lower right)  
112.5 x 107cm (44¼ x 42in.)

The author Laurie Lee was also a gifted violinist. When he left his Cotswolds village in the summer of 1934, to walk to London and then the following year to Spain, Lee supported himself by playing his violin to make ends meet. He later immortalised his experiences in his celebrated autobiographical trilogy, *A Cider with Rosie*, *As I Walked Out One Midsummer Morning* and *A Moment of War*.

£5,000-7,000



240



241

240 λ  
**JOHN ANTHONY PARK (BRITISH 1880-1962)**  
*THE HARBOUR, ST. IVES*  
 Oil on canvas  
 Signed (lower right)  
 61.5 x 76.5cm (24 x 30in.)

**Provenance:**  
 Henry Scott Tuke (1858-1929)  
 By descent to his godson, Michael Tuke

**Exhibited:**  
 London, Royal Academy, 1913

£5,000-7,000

241  
**SIR GEORGE CLAUSEN (BRITISH 1852-1944)**  
*A WOODED LANDSCAPE*  
 Watercolour  
 Signed (lower right)  
 26 x 36.5cm (10 x 14¼in.)

£500-700



242

242 λ  
**JOHN ANTHONY PARK (BRITISH 1880-1962)**  
*OVERLOOKING THE THAMES AT BLACKFRIARS*  
 Oil on canvas  
 Signed (lower right)  
 102 x 127.5cm (40 x 50in.)

**Provenance:**  
 Sale, Christie's, London, 22 September 1994,  
 lot 134  
 Acquired from the above by the present owner

Park has captured the bustle of the River Thames at the junction of Blackfriars Bridge and the Embankment and looking along the river towards Old Waterloo Bridge. On the far bank are the industrial docks of the south bank with their chimneys and in the distance is the Palace of Westminster. Christopher Richard Wynne Nevinson painted a similar view about a decade before the present painting (now in the Courtauld Gallery, London).

£6,000-8,000



243

243  
WILLIAM LEE HANKEY  
(BRITISH 1869-1952)  
*SOUVENIR OF MADRID*  
Oil on canvas  
Signed (lower right)  
63.5 x 77cm (25 x 30¼in.)

£3,000-5,000



244

244  
WILLIAM LEE HANKEY  
(BRITISH 1869-1952)  
*SAN TROPEZ HARBOUR, FRANCE*  
Oil on canvas  
Signed (lower right)  
63.5 x 76.5cm (25 x 30in.)

**Provenance:**  
Sale, Christie's London, 24 November 2005,  
lot 87

£2,500-3,000



245

245  
EDWARD SEAGO (BRITISH 1910-1974)  
*A STREET CORNER, PETIT ANDELY*  
Oil on board  
Signed (lower left)  
29 x 39.5cm (11¼ x 15½in.)

**Provenance:**  
P. & D. Colnaghi & Co. Ltd., London  
Private Collection (acquired from above in 1963)  
Marlborough Fine Art, London  
Sale, Christie's London, 9 March 1984, lot 258

£7,000-10,000



246

**246 λ**  
**DIANA MAXWELL ARMFIELD**  
 (BRITISH B. 1920)  
*FIGS IN PINK WRAPPING PAPER*  
 Oil on board  
 Signed with initials (lower left)  
 18 x 23cm (7 x 9in.)

**Provenance:**  
 Browse & Darby, London  
 Private Collection, London (acquired from the  
 above in December 2000)

**Exhibited:**  
 London, Browse & Darby, *Diana Armfield*  
*Exhibition*, 22 November - 21 December  
 2000, no. 34

£500-700



247

**247 λ**  
**JANE CORSELLIS** (BRITISH B.1940)  
*PETIT DEJEUNER*  
 Oil on canvas  
 Signed (lower right)  
 115 x 102cm (45¼ x 40in.)

£600-800

**248**  
**VERA CUNNINGHAM** (BRITISH 1897-1955)  
*STILL LIFE WITH FLOWERS*  
 Watercolour and gouache, with ink and pastel  
 66.5 x 39cm (26 x 15½in.)

**Provenance:**  
 Private collection, James O'Connor Esq.  
 Acquired from the above by the present owner

£600-800

**249 (NO LOT)**

**250**  
**BERNARD MENINSKY** (BRITISH 1891-1950)  
*STILL LIFE WITH PEARS AND GRAPES*  
 Oil on canvas  
 Signed (verso)  
 38 x 51cm (14¾ x 20in.)

£800-1,200



248



250



251

**251**  
**BERNARD MENINSKY (BRITISH 1891-1950)**  
*MOTHER AND CHILD*  
 Ink, watercolour and pastel  
 Signed (lower right)  
 29 x 23cm (11¼ x 9in.)

Painted circa 1946.

**Provenance:**  
 Blond Fine Art, London  
 Private Collection, Mrs M.S. Taylor  
 (acquired from the above)

£700-1,000



252

**252 λ**  
**JOSEF HERMAN (POLISH/BRITISH 1911-2000)**  
*SEATED FISHERMEN*  
 Pen and ink and wash over pencil  
 19 x 24.5cm (7¼ x 9½in.)

£500-700

**253 λ**  
**HARRY EPWORTH ALLEN (BRITISH 1894-1958)**  
*STUDY FOR THE 'WALL OF DEATH'*  
 Watercolour and gouache over pencil  
 22 x 17cm (8½ x 6½in.)

Executed circa 1936.

The present work is a study for one of Epworth Allen's most original and dynamic works in tempera, *The Wall of Death*, now in The Laing Art Gallery, Newcastle. The picture depicts one of the most popular circus side shows from around the 1920s onwards, where a stunt motorcyclist would perform tricks at terrifying speeds. The artist's interest is clearly in the reactions of the enthralled audience rather than the thrilling event itself.

£800-1,200



254



253

**254 λ**  
**JOSEF HERMAN (POLISH/BRITISH 1911-2000)**  
*SEATED FIGURE, DRINKING WINE*  
 Pen and ink and watercolour  
 19.5 x 25cm (7½ x 9¾in.)

**Provenance:**  
 Bernard Jacobson Gallery, London  
 Acquired from the above by the present owner

£300-500



255

**255 λ**  
**JOSEF HERMAN (POLISH/BRITISH 1911-2000)**  
*MAN WITH PIPE*  
 Watercolour and gouache over pencil  
 25 x 19.5cm (9¾ x 7½in.)

**Provenance:**  
 Bernard Jacobson Gallery, London  
 Acquired from the above by the present owner

£500-700



256

Sir Robin Philipson was a seminal figure in the history of 20th Century Scottish Art. He was not only a painter with a flourishing career and widespread following, but he also taught at the Edinburgh College of Art and held numerous appointments. He joined the staff of the College of Art in 1947, having served in Burma and India during World War II. He became head of the School of Drawing and Painting in 1960, a position he held until he retired in 1982. He was elected an Associate

of the Royal Scottish Academy in 1952, Academician in 1962 and President in 1973, remaining in post until his retirement in 1983. He was also elected an Academician of the Royal Academy, London in 1981. He was knighted in 1976 for services to art in Scotland. He was elected a Fellow of the Royal Society of Edinburgh in 1978 and received numerous honorary awards from Scottish universities, as well as being awarded Commander de l'Ordre du Merit de la Republique Française.



257

**257 λ**  
**JOHN BELLAMY**  
**(BRITISH 1942-2013)**  
*FISH*  
Watercolour over pencil  
Signed (lower left)  
48 x 54cm (18¾ x 21¼in.)

Drawn in 1980.

**Provenance:**  
Adrian Ryan

**£400-600**



258

**258 λ**  
**PIOTR POTWOROWSKI**  
**(POLISH 1899-1962)**  
*INTERIOR WITH STILL LIFE AND BLUE VASE*  
Watercolour  
36 x 23cm (14 x 9in.)

**Provenance:**  
David Buckman Esq.  
Acquired from the above by the present owner

**£600-800**

**256 λ**  
**SIR ROBIN PHILPSON (BRITISH 1916-1992)**  
*POPPIES ON A STRIPED CLOTH*  
Watercolour over traces of pencil  
66 x 100cm (25 x 39¼in.)

**Provenance:**  
Bruton Gallery, Bruton, Somerset  
Acquired from the above in November 1988

**Exhibited:**  
Somerset, Bruton Gallery, *The Secret Garden*, November 1988, no. 24  
Edinburgh, Edinburgh College of Art, *Robin Philipson Retrospective*, 13 August - 3 September 1989, no. 140

The work of Oskar Kokoschka (1886-1980) proved influential on the young Philipson and in the 1950s he began to look towards American Abstract Expressionism. Philipson's work is especially notable for his energetic handling of paint, heavy impasto and bold, jewel-like palette.

**£2,000-3,000**



259

**259 λ**  
**JAMES FITTON (BRITISH 1899-1982)**  
*THE BREAKFAST TABLE*  
Oil on canvas  
Signed (to canvas overlap verso), together with a letter from the artist (fixed verso)  
35.5 x 46cm (13¾ x 18in.)

**£3,000-5,000**



**260 λ**  
**GWYNETH JOHNSTONE**  
**(BRITISH 1915-2010)**  
*THE GIRL AND THE PALM TREE*  
Oil on board  
Signed with initials (lower right)  
54.4 x 44.5cm (21¼ x 17½in.)

**Provenance:**  
Sally Hunter Fine Art Ltd., London  
Private Collection, Mr and Mrs Leonard Pardon (acquired from the above in July 1985)

**Exhibited:**  
London, Sally Hunter and Patrick Seale Fine art, *Gwyneth Johnstone*, 25 June - 19 July 1985, no. 23

**£3,000-5,000**



261

261 λ  
DAVID SHEPHERD (BRITISH 1931-2017)  
*HUNTING-CLAN AIR TRANSPORT*  
*VICKERS VISCOUNT IN FLIGHT*  
Oil on canvas  
Signed (lower right)  
51 x 76cm (20 x 29¾in.)  
Unframed

Provenance:  
Commissioned in 1955 by Hunting-Clan Air Transport Ltd, London, as recorded in the artist's notebooks and confirmed by the David Shepherd Wildlife Foundation.

The commission dates from Shepherd's early Heathrow aviation period. During this time he travelled with Hunting-Clan Air Transport, including flights to Africa, prior to his later focus on wildlife subjects.

£2,000-4,000



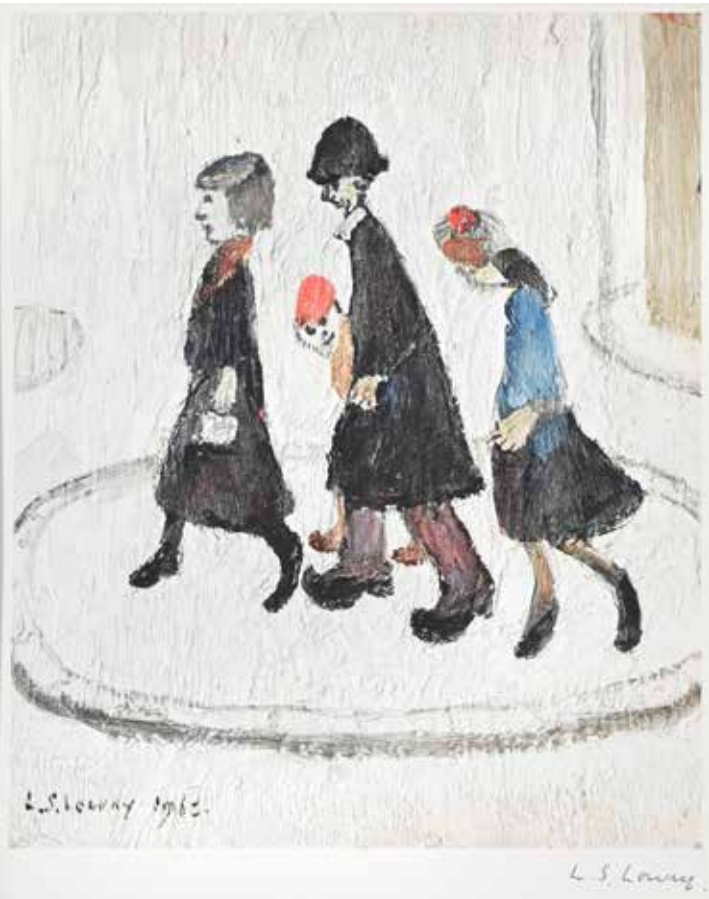
262

262 λ  
DAVID SHEPHERD (BRITISH 1931-2017)  
*THE ROTUNDA - STOWE*  
Oil on canvas  
Signed, titled and dated '89 (lower right)  
17 x 24.5cm (6½ x 9½in.)

£600-800

263 λ  
LAURENCE STEPHEN LOWRY  
(BRITISH 1887-1976)  
*THE FAMILY*  
Offset lithograph printed in colours, 1972  
Signed in ballpoint pen, from an edition of 850, printed by Max Jaffé, Vienna, published by the Adam Collection  
Image: 26 x 21cm (10 x 8¼in.)

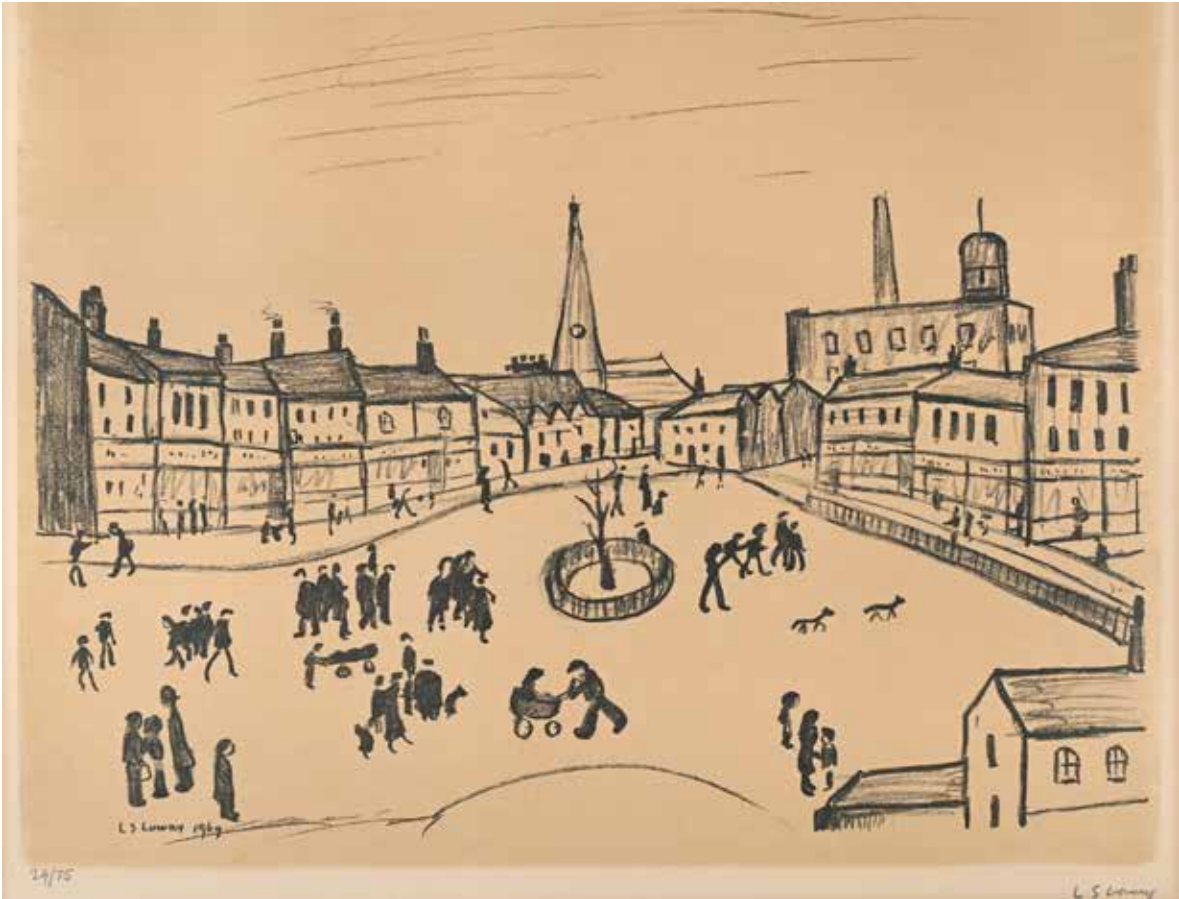
£800-1,200



263

264 λ  
LAURENCE STEPHEN LOWRY  
(BRITISH 1887-1976)  
*TREE IN A SQUARE*  
Lithograph, 1969  
Signed in pencil, numbered 24/75, published by Ganymed Original Editions  
Image: 47 x 60cm (18½ x 23½in.)

£2,000-3,000



264



265 λ  
CAREL WEIGHT (BRITISH 1908-1997)  
*DOUBLE PORTRAIT*  
Oil on canvas  
Signed (lower left)  
122 x 61.5cm (48 x 24in.)

**Provenance:**  
Sale, Christie's, London, 19 June 1997, lot 95  
Sale, Sotheby's, London, 11 February 2004, lot 175

**Exhibited:**  
London, Royal Academy, *Carel Weight R.A.: A Retrospective Exhibition*, 1982, no. 61

£2,000-3,000

266 λ  
CAREL WEIGHT (BRITISH 1908-1997)  
*THE GARDEN PATH*  
Oil on board  
Signed (lower left)  
38 x 55.5cm (14¾ x 21¾in.)

**Provenance:**  
Sale, Sotheby's Olympia, 3 July 2002, lot 107  
Peter Samuel, 4th Viscount Bearsted (1911-1996)  
And by descent

£1,000-1,500



266



267

267 ‡  
REGINALD EVES (BRITISH 1876-1941)  
*THE MISSES HUNTER (AFTER SARGENT)*  
Oil on canvas  
64 x 76cm (25 x 29¾in.)

**Provenance:**  
Private collection, Europe  
Colnaghi, London

In 1902 Mrs Charles Hunter, a close friend and confidant of John Singer Sargent, commissioned the artist to paint her three daughters, Kathleen, Cary Phyllis and Sylvia. Mrs Hunter was the wife of a wealthy coal magnate who was a celebrated society hostess and patron of the arts. She hosted numerous writers and artists at both her home in London and in the country in Essex. Rodin and Sargent were both close friends of Mrs Hunters and the latter also introduced other artists, including Antonio Mancini to his influential friend in order to help further their careers.

Reginald Eves was himself a successful portrait painter who painted many of the leading figures in the years between the two World Wars. Eves was a friend and protégé of Sargent's. Eves recounted the older artist visiting his studio and insisting on *looking at all my pictures... You can imagine my pleasure when the most celebrated painter of his time showed approval of my oil paintings* (A Bury, *The Art of Reginald Eves, RA*, Leigh-on-Sea, 1940, p. 24). Sargent encouraged the younger artist to study and copy his portraits as academic exercises to help refine the way he applied paint, his use of colour and to increase technical dexterity. The present portrait which captures two of the daughters from Sargent's portrait, is characteristic of Eves' studies of Sargent's work. There are other examples by Eves studying Sargent's portraits, including a portrait of *Dame Octavia Hill* (National Trust).

£2,000-3,000



268

268 λ  
KAROLINA LARUSDOTTIR  
(ICELANDIC 1944-2019)  
*SMALL TALK*  
Oil on canvas  
Signed and dated 93 (lower left)  
76 x 101.5cm (29¾ x 39¾in.)

Provenance:  
Brandler Galleries, Brentwood, Essex  
Acquired from the above in 1993

£1,000-1,500



269

269 λ  
CHARLIE BILLINGHAM (BRITISH B.1984)  
*ARCUS*  
Oil on canvas  
120 x 150.5cm (47 x 59¼in.)

£1,000-1,500



270

270 λ  
JUDY BUXTON (AUSTRALIAN/BRITISH B. 1961)  
*HILLSIDE, SAN GIMIGNANO, TUSCANY:  
AFTER THE STORM*  
Watercolour over pencil  
Signed, inscribed and dated Segrenignano(sic.)  
Tuscany 95 (lower right)  
22.5 x 50.5cm (8¾ x 19¾in.)

Provenance:  
Acquired directly from the artist by the present  
owner

£200-300

271 λ  
ANTHONY FRY (BRITISH 1927-2016)  
*PORTRAIT, INDIA*  
Oil and dry pigment on paper  
32 x 27.5cm (12½ x 10¾in.)

Painted in 1995.

£1,000-1,500



271

272  
MILTON AVERY (AMERICAN 1893-1965)  
*PORTRAIT OF SALLY MICHAEL, THE ARTIST'S WIFE*  
Ballpoint pen  
Titled and dated 1968 (lower right); indistinctly inscribed (verso)  
27 x 20cm (10½ x 7¾in.)

Provenance:  
Sally Michael-Avery, the artist's wife  
A gift from the above to the present owner in 1989

£1,000-1,500



272

273

JAMINI ROY (INDIAN 1887-1972)

*MOTHER AND CHILD*

Gouache

Signed (lower right)

75.5 x 34cm (29½ x 13¼in.)

**Provenance:**

Acquired directly from the artist by the family of the present owner in 1968/69

Born in 1887 in Beliatare, West Bengal, Jamini Roy joined the Government School of Art, Kolkata in 1903. His early work was heavily influenced by contemporary European painting, particularly in the broad and expressive brushstrokes and loose depiction of subject matter.

It was not until the 1920s that he started to experiment with traditional folk techniques that he saw in the paintings on show in the bazaar outside the Kalighat temple in Kolkata. Rejecting his formal Western training he looked towards more familiar Bengali folk art and Kalighat paintings for his inspiration. Taking the simple sweeping lines and flat colour application Roy embraced the simplicity of these indigenous styles as he depicted both mythological scenes and those of everyday Indian life.

The present work, at first glance prosaic in its subject, shows a mother holding her child protectively and tenderly, symbolizing care, warmth and security. Through its muted colour palette, the subject exudes the serenity of maternal love that transcends culture and religion.

£10,000-15,000





274 λ  
JOHN BRATBY (BRITISH 1928-1992)  
*SELF PORTRAIT WITH SUNFLOWERS*  
Signed (lower right)  
76 x 51cm (29¾ x 20in.)

Painted circa 1976.

Provenance:  
The Furneaux Gallery, London

£2,000-3,000

274



275 λ  
JEAN COCTEAU (FRENCH 1889-1963)  
*SKETCH OF MAN BLOWING A MUSICAL INSTRUMENT*  
Coloured chalks on blue paper  
Signed and dedicated à Roland/l'ami de toujours (lower right)  
45 x 40cm (17½ x 15½in.)

£3,000-5,000

275



276 λ  
THÉO TOBIASSE (FRENCH 1927-2012)  
*MA FIANCÉE EST UN JARDIN CLOS*  
Oil on canvas  
Signed (centre right) and titled (upper centre)  
60 x 73cm (23½ x 28½in.)

Provenance:  
Private collection, Dr and Mrs David Sacks  
And by descent to the present owner

£2,000-4,000

276



277 λ  
ADRIAN ALLINSON (BRITISH 1890-1959)  
*MALLORCA*  
Oil on canvas  
Signed (lower left)  
66.5 x 82cm (26 x 32¼in.)

Provenance:  
Private collection, USA

£2,000-3,000

277



278

278 λ  
KEITH VAUGHAN (BRITISH 1912-1977)  
*STUDY OF A BARN*  
Pencil  
Stamped with the studio stamp (verso)  
18 x 23.5cm (7 x 9¼in.)

**Provenance:**  
Agnews, London  
Wenlock Fine Art, Shropshire

£200-300

280 λ  
BRYAN INGHAM (BRITISH 1936-1997)  
*VOLTERRA*  
Pencil heightened with watercolour  
32 x 44cm (12½ x 17¼in.)

**Provenance:**  
Redfern Gallery, London  
Acquired from the above by the present owner

£600-800



280



279

279 λ  
KEITH VAUGHAN (BRITISH 1912-1977)  
*STUDY OF A FARMHOUSE*  
Pencil  
Stamped with the studio stamp (verso)  
18 x 23.5cm (7 x 9¼in.)

**Provenance:**  
Agnews, London  
Wenlock Fine Art, Shropshire

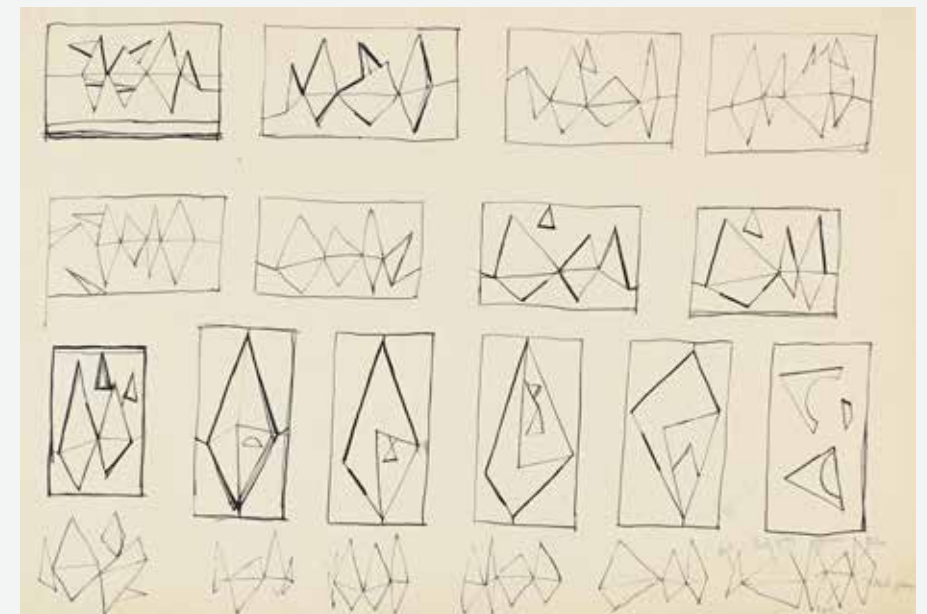
£200-300

281 λ  
ROBERT ADAMS (BRITISH 1917-1984)  
*UNTITLED SKETCHES FOR SCULPTURAL RELIEF*  
Pen and ink  
Inscribed with colour notes (lower right)  
28.5 x 42.5cm (11 x 16½in.)

Drawn in 1951.

**Provenance:**  
Gimpel Fils, London  
Wenlock Fine Art, Shropshire

£500-700



281



282 λ  
GRAHAM SUTHERLAND (BRITISH 1903-1980)  
*ROCKS FORMS*  
Watercolour, pen and ink and pencil  
22 x 17.5cm (8½ x 6¾in.)

Painted circa 1970.

**Provenance:**  
Goldmark Gallery, Uppingham

The present sheet is from one of the artist's sketchbooks.

£800-1,200



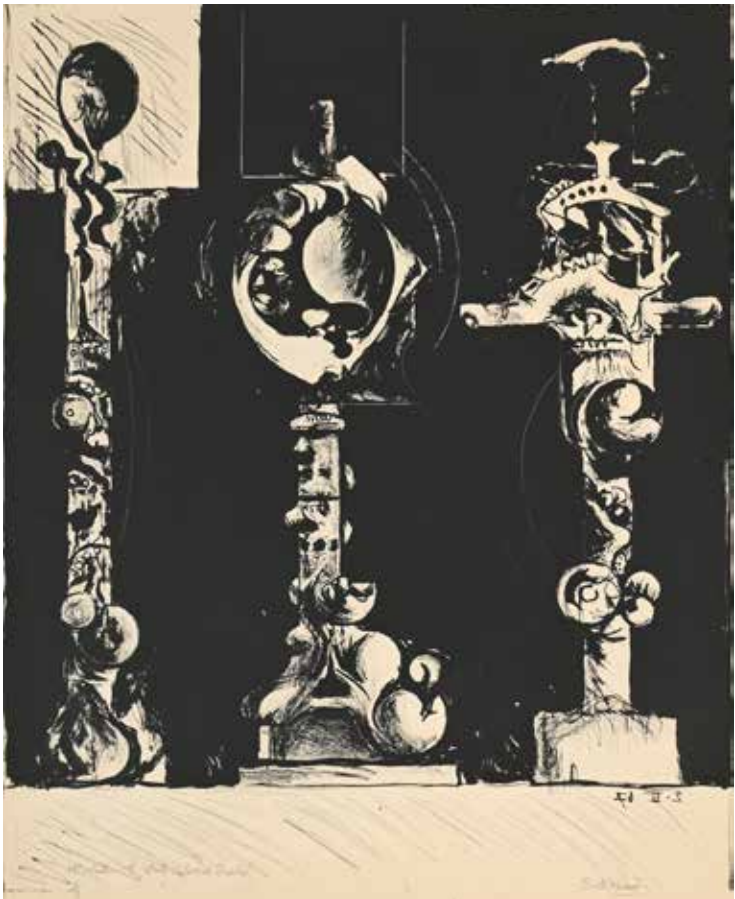
284 λ  
MAGGI HAMBLING  
(BRITISH B. 1945)  
*WALL OF WATER*  
Oil on canvas  
Signed and dated 2012 (verso)  
25.5 x 30.5cm (10 x 12in.)  
Unframed

**Provenance:**  
Gallery Art 18|21, Norwich  
Acquired from the above by the  
present owner in 2012

The inspiration for Hambling's *Wall of Water* series came from watching the waves crashing into the sea wall at Aldborough where the artist would sit and watch the sea and sketch.

£4,000-6,000

284



283 λ  
GRAHAM SUTHERLAND (BRITISH 1903-1980)  
*THREE ORGANIC FORMS (TASSI 101)*  
Lithograph, 1967  
Signed in pencil and inscribed and numbered *1st plate 1st state*  
*épreuve d'artist/1/3*, a proof aside from the edition of 70  
66 x 51cm (25 x 20in.)

£300-500

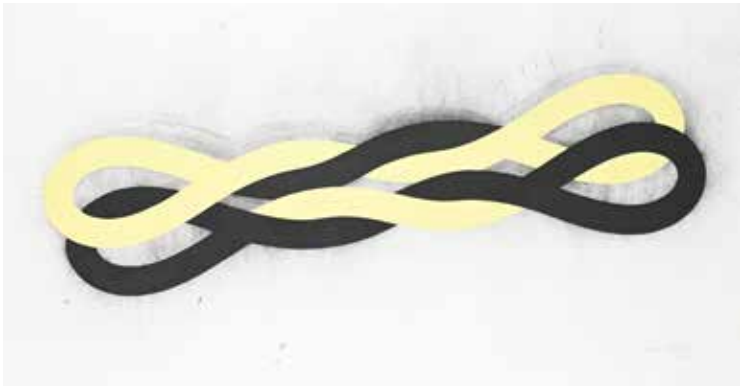
285 λ  
FELIKS TOPOLSKI  
(POLISH 1907-1989)  
*PORTRAIT HEAD OF GANDHI*  
Ink  
Signed and inscribed *Gandhi*  
(lower left), further inscribed *India*  
(lower right)  
26 x 18.5cm (10 x 7¼in.)

Drawn circa 1946.

£1,000-1,500



285



286

286 λ  
NIGEL HALL (BRITISH B. 1943)  
*DRAWING 1545*  
Gouache and charcoal  
Signed, titled and dated 10 (lower right)  
74.4 x 152cm (29¼ x 59¾in.)

£500-700

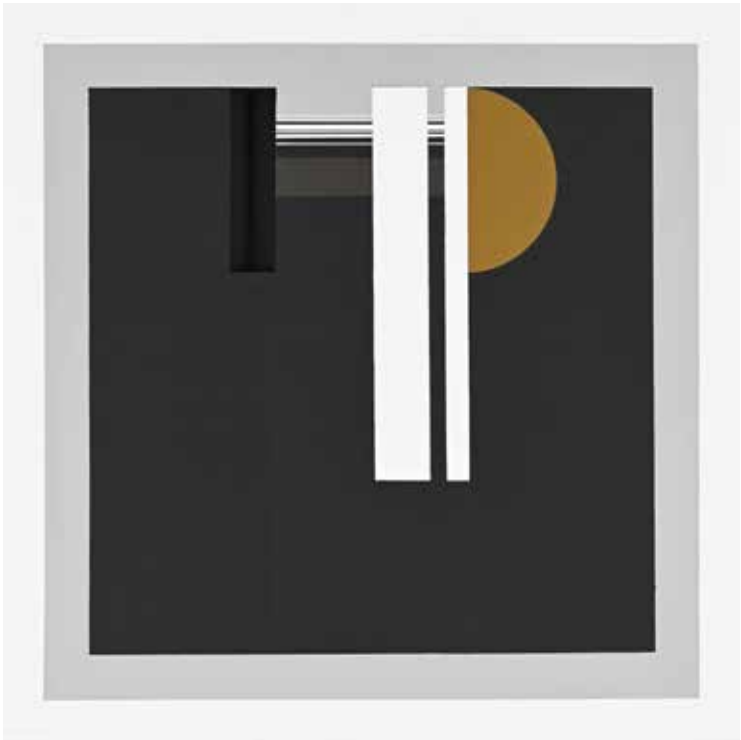


287

287 λ  
HENRY INLANDER (AUSTRIAN 1925-1983)  
*ABSTRACT COMPOSITION*  
Gouache over touches of pencil  
50.5 x 61.5cm (19¾ x 24in.)

Provenance:  
Antonia Inlander, the artist's wife

£500-700



288

288 λ  
JULES DE GOEDE (DUTCH 1937-2007)  
*UNTITLED*  
Acrylic over pencil on canvas, with cut out  
Signed and dated 92 (verso)  
50.5 x 50.5cm (19¾ x 19¾in.)

£400-600

289 λ  
PETER STROUD (BRITISH 1921-2012)  
*THREE REDS NEAR CENTRE*  
Emulsion on board, with relief  
Signed, titled and dated 1960 (verso)  
183.5 x 162.5cm (72 x 63¾in.)  
Unframed

Provenance:  
Richard Salmon Gallery, London  
Acquired from the above by the  
present owner

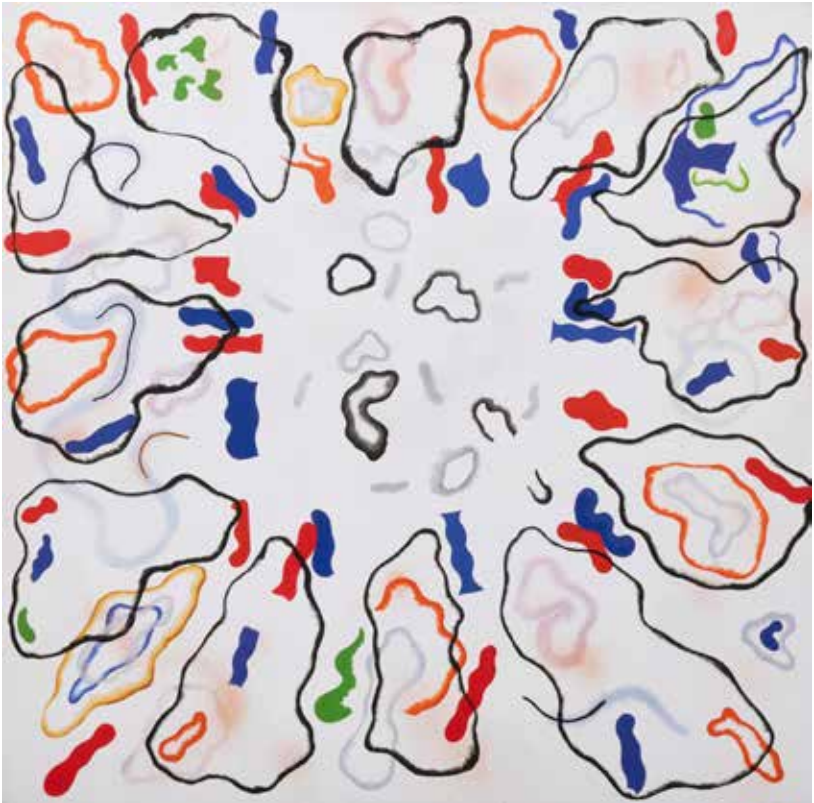
£2,000-3,000



289

290 λ  
ANTHONY BENJAMIN (BRITISH 1931-2002)  
*OVERLAYERS FOR MEDDLERS*  
Oil on canvas  
Signed, titled and dated Oct 1965 (verso)  
151 x 152cm (59¼ x 59¾in.)  
Unframed

£1,000-1,500



290

# JEREMY ANNEAR (BRITISH B.1949)

## LOTS 291-295

Exeter born Jeremy Annear spent his childhood holidays in Cornwall, where the vibrant modernist arts community of West Penwith encouraged his early desire to be an artist. He studied at Exeter College of Art and was taught by notable figures including Bernard Cohen and Harry Thubron. He was deeply influenced by European masters including Miró, Klee, Picasso, and Braque as well as by the artists that he grew up studying, including Ben Nicholson, Barbara Hepworth, Roger Hilton, Peter Lanyon, Patrick Heron and Sir Terry Frost. His work is seen as a natural progression from the earlier tradition and he is often described as a *St Ives Modernist*.

In 1987, Annear moved to Cornwall to paint full-time, becoming a member of both the Newlyn and Penwith Societies of Artists, although he also spent time living and working in Germany and Australia in the 1990s. His work builds images from layered shapes and complex surface textures, using natural earth tones, often set against shades of blue.



291

291 λ  
JEREMY ANNEAR (BRITISH B.1949)  
*SUMMER QUARTET II*  
Oil on canvas  
Signed, titled and dated 2025 (verso)  
40 x 40cm (15½ x 15½in.)

£1,000-1,500

292 λ  
JEREMY ANNEAR (BRITISH B.1949)  
*EVENSONG*  
Oil on canvas  
Signed, titled and dated 2025 (verso)  
60 x 60cm (23½ x 23½in.)

£2,500-3,500



292

293 λ  
JEREMY ANNEAR (BRITISH B.1949)  
*SIERRA NEVADA*  
Oil on canvas  
Signed, titled and dated 2021 (verso) and further signed (to canvas overlap verso)  
98.5 x 78.5cm (38¾ x 30¾in.)

£3,000-5,000



293



294

294 λ  
JEREMY ANNEAR (BRITISH B.1949)  
*SUMMER QUARTET III*  
Oil on canvas  
Signed, titled and dated 2025 (verso)  
39.5 x 40cm (15½ x 15½in.)

£1,000-1,500



295

295 λ  
JEREMY ANNEAR (BRITISH B. 1949)  
*ABSTRACT COMPOSITION, 1986*  
Gouache  
Signed with initials and dated '86 (lower right)  
59 x 83.5cm (23 x 32¾in.)

£600-800

296 λ  
JULES DE GOEDE (DUTCH B 1937-2007)  
*BLACK BOOK*  
Acrylic over pencil on canvas, with cut outs  
Signed and titled (verso)  
60 x 84.5cm (23½ x 33¼in.)

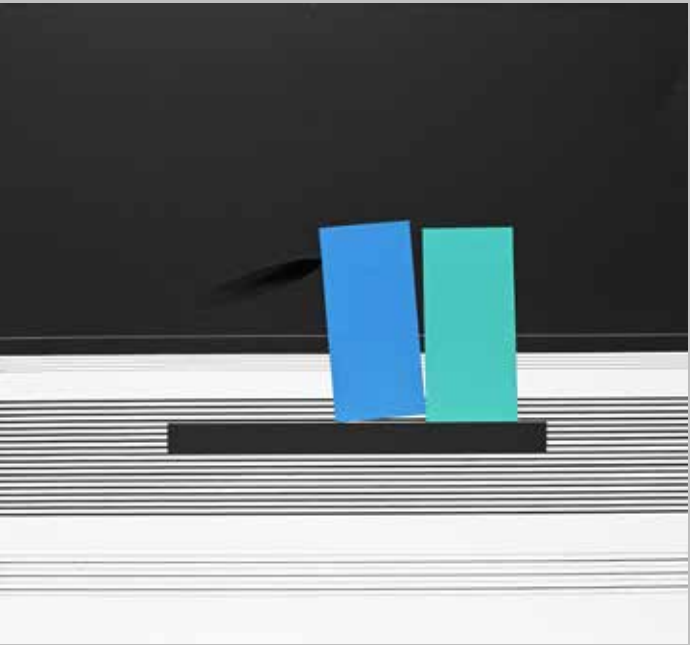
£500-700



296

297 λ  
JULES DE GOEDE (DUTCH 1937-2007)  
*STILL LIFE 1*  
Acrylic on canvas with cut out  
Signed, titled and dated '97 (verso)  
96.5 x 106cm (37 x 41½in.)

£700-1,000



297

298 λ  
JULES DE GOEDE (DUTCH 1937-2007)  
*UNTITLED 1995*  
Acrylic on canvas with cut out  
Signed and dated 95 (to canvas overlap verso)  
126.5 x 137.5cm (49¾ x 54in.)

£1,000-1,500



298

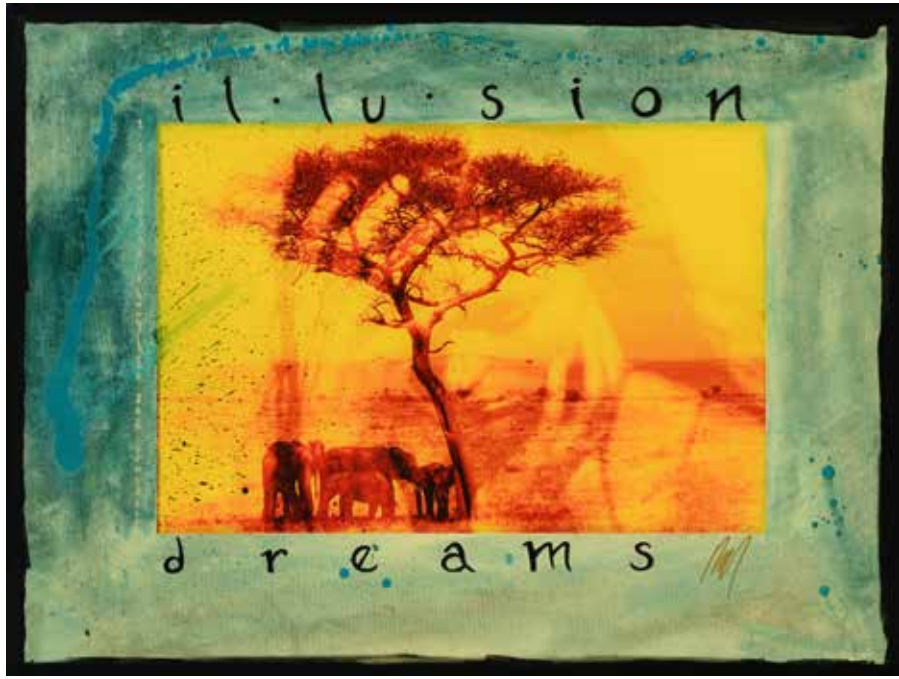


299 λ  
 PHILIP JACKSON (BRITISH B. 1944)  
*CLOISTER CONSPIRACY*  
 Bronze  
 Signed, numbered 1/8 and stamped  
 with the foundry mark *Morris Singer*  
*Founders London* (on the rear bottom  
 of the monk's robe)  
 Height: 34cm (13¼in.)

Conceived in 1994 and cast in an  
 edition of 8.

£10,000-15,000

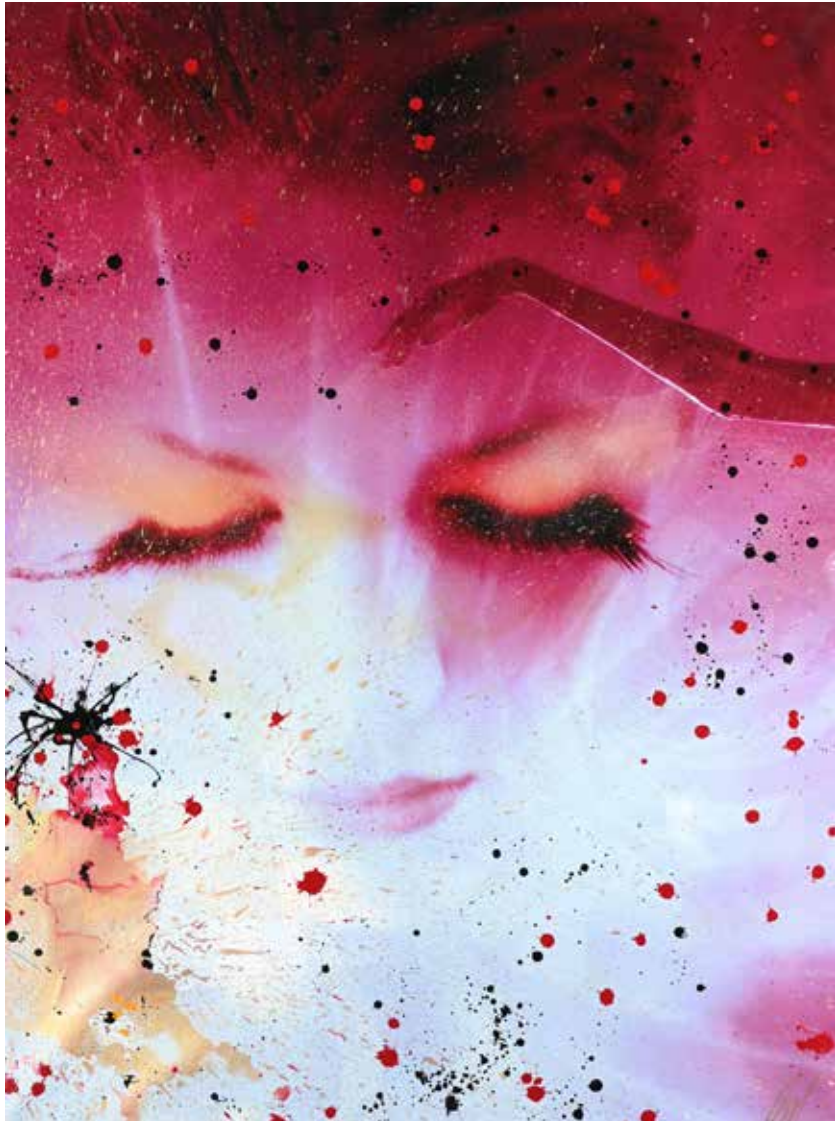




300

300  
RAPHAEL MAZZUCCO  
(CANADIAN B. 1965)  
*ILLUSION DREAMS*  
Mixed media on canvas  
Signed (lower right)  
76 x 101cm (29¾ x 39¾in.)

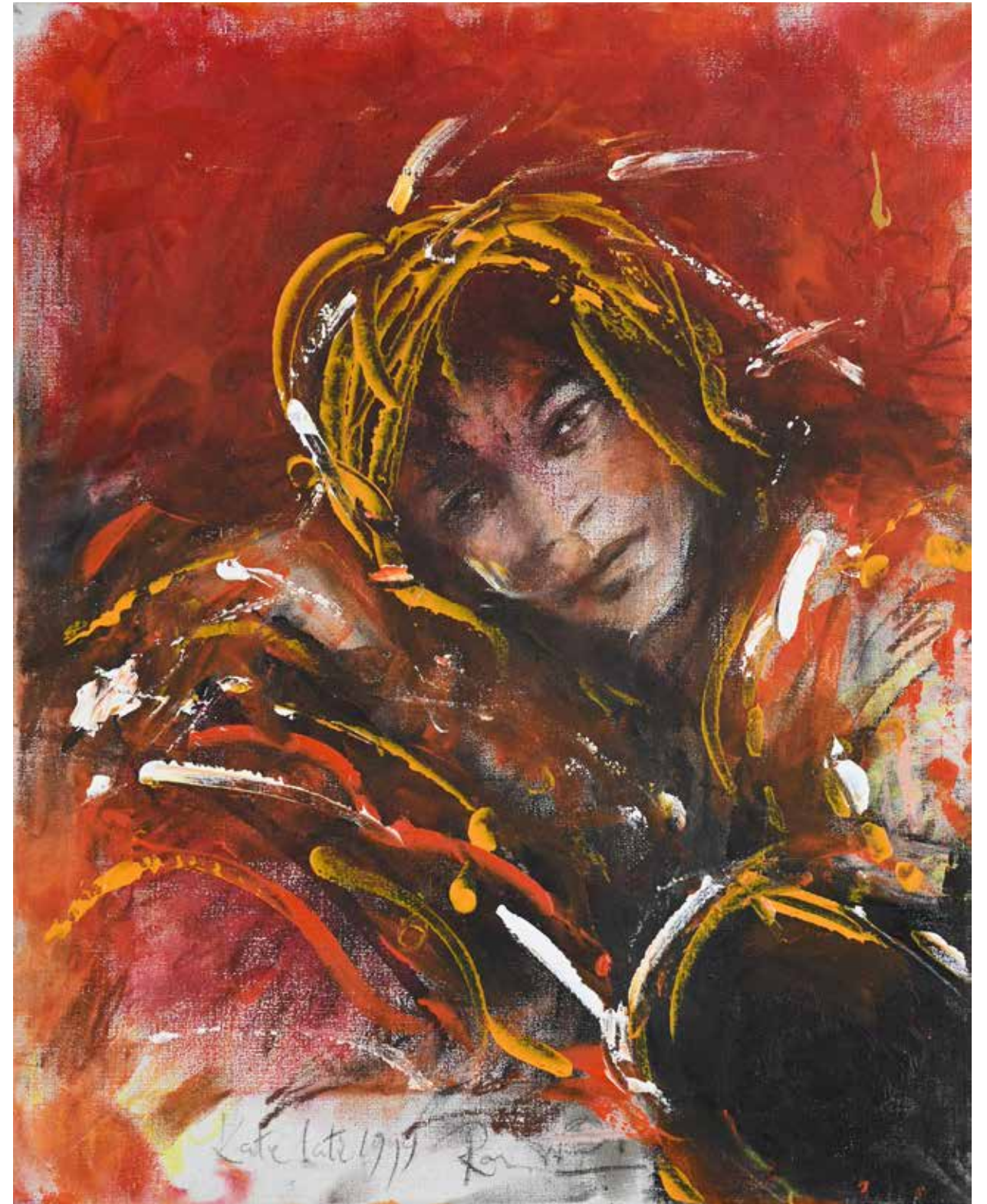
£600-800



301

301  
RAPHAEL MAZZUCCO  
(CANADIAN B. 1965)  
*FEMALE FACE WITH EYES CLOSED*  
Mixed media on canvas  
Signed (lower right)  
143 x 104cm (56¼ x 40¾ in.)

£600-800



302

302λ  
RONNIE WOOD (BRITISH B. 1947)  
*PORTRAIT OF KATE MOSS*  
Oil over touches of pencil on canvas  
Signed, dated and inscribed *Kate*  
*Late 1999* (lower centre)  
50.5 x 40.5cm (19¾ x 15¾in.)

Before finding fame as the guitarist of the Rolling Stones, Ronnie Wood studied art at Ealing College of Art and has continued to paint alongside his musical career, adapting his style and subject matter depending on mood. He produces both landscapes and portraits, depicting his fellow band members, his family, himself and close friends. Kate Moss and the artist have been close friends since the 1990s and the pair have frequently collaborated for charitable causes.

£6,000-8,000



303

303 λ  
JON BUCK (BRITISH B. 1951)  
*FLITTERBIRD NO. 1*  
Bronze  
Signed, numbered 1/10 and with Pangolin Editions Foundry Stamp (to underside)  
40.5 x 48.5 x 15cm (15¾ x 19 x 5¾in.)

£1,500-2,000



304

304 λ  
JON BUCK (BRITISH B. 1951)  
*ON THE LINES OF LASCAUX*  
Bronze  
Signed, numbered 1/10 and with Pangolin Editions foundry stamp (to back of integrated base)  
48.5 x 69 x 5cm (19 x 27 x 1¾in.)

£1,500-2,000



305

305 λ  
JOHN BUCK (BRITISH B. 1951)  
*WISHBONE BIRD*  
Bronze  
Signed and numbered 4/10 and with Pangolin Editions Foundry stamp  
59 x 48 x 17cm (23 x 18¾ x 6½in.)

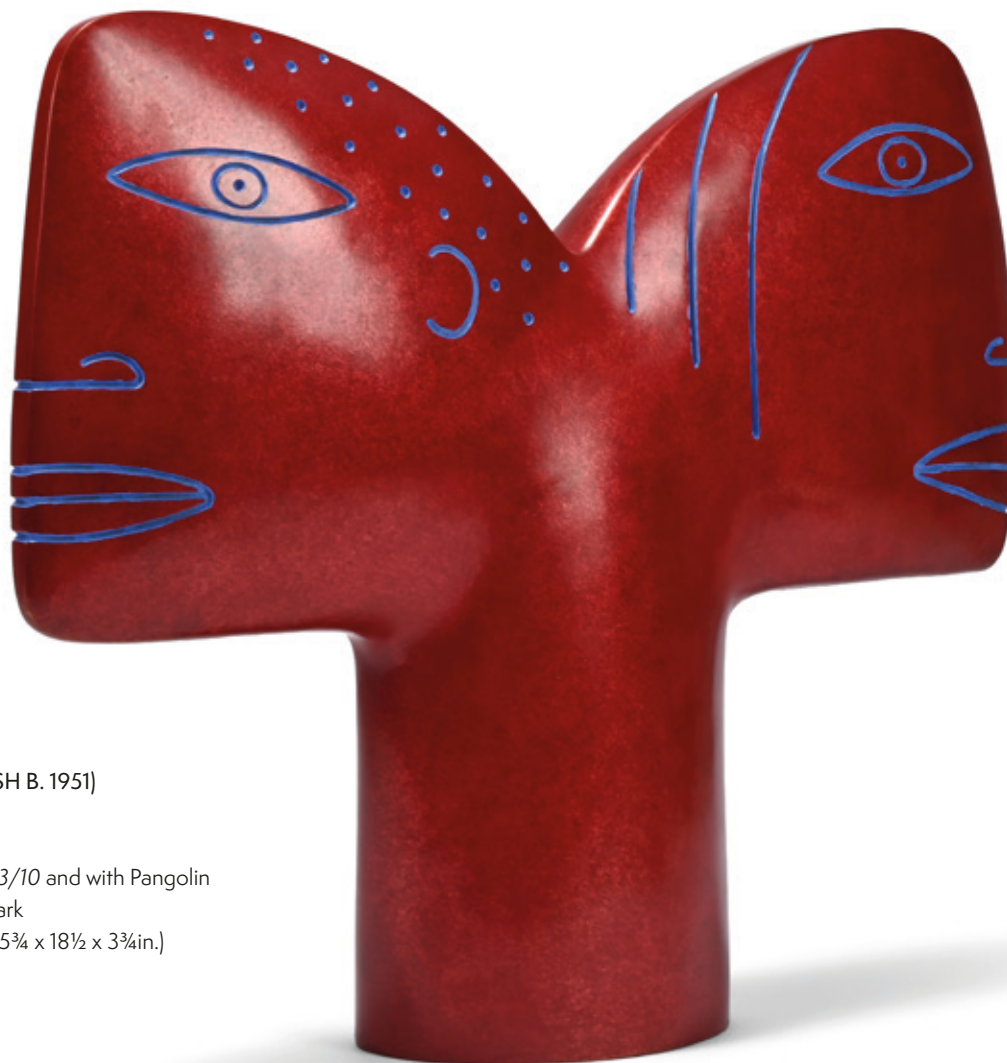
£1,500-2,000

306 λ  
JON BUCK (BRITISH B. 1951)  
*HEPTILE*  
Coloured bronze  
Signed and numbered 1/10  
13 x 8 x 54cm (5 x 3 x 21¼in.)

£500-700



306



307

307 λ  
JON BUCK (BRITISH B. 1951)  
*EACHWAY HEADS*  
Coloured bronze  
Signed, numbered 3/10 and with Pangolin Editions foundry mark  
40.5 x 47 x 10cm (15¾ x 18½ x 3¾in.)

£1,000-1,500



308

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

£3,000-5,000



309

**309**  
**ATTILA RICHARD LUKACS**  
**(CANADIAN B. 1962)**  
*THE TRIAL OF LOVE (IN MEMORY OF*  
*HOLDER OS 1960-1990)*  
 Oil on two joined canvases  
 Signed with initials and dated '90 (lower right)  
 220 x 311cm (86½ x 122¼ in.)

**Provenance:**  
 Diane Farris Gallery, Vancouver, B.C., Canada,  
 30 August 1990, no. 1203-149

£2,000-3,000

**310 λ**  
**ALAN MACDONALD (BRITISH B. 1962)**  
*LANDSCAPE IN FOUR PARTS*  
 Oil on board  
 Signed, titled and dated 2002 (to label verso)  
 40.5 x 51cm (15¾ x 20 in.)

**Provenance:**  
 England & Co., London

£500-700



310

**311 λ**  
**SIMON ROBERTS (BRITISH B. 1974)**  
*KEYNES COUNTRY PARK BEACH, SHORNECOTE,*  
*GLOUCESTERSHIRE, 11 MAY 2008*  
 Chromogenic print  
 49 x 59.5cm (19¼ x 23¼ in.)

This work is number 2 from an edition of 7.

**Provenance:**  
 Acquired directly from the artist in October 2010

£600-800



311

**312 λ**  
**SIMON ROBERTS (BRITISH B. 1974)**  
*WEST WITTERING BEACH, CHICHESTER, WEST SUSSEX,*  
*3 MAY 2008*  
 Chromogenic print  
 49 x 59.5cm (19¼ x 23¼ in.)

This work is number 3 from an edition of 7.

**Provenance:**  
 Acquired directly from the artist in October 2010

£600-800



312



313

313 λ  
PETER HOWELL (BRITISH 1932-2024)  
*BOTTOM OF WARREN HILL, NEWMARKET*  
Oil on canvas  
Signed (lower left)  
51 x 61cm (20 x 24in.)

Peter Howell was born in Caernarvon, North Wales and from an early age, he spent his holidays working as a stable lad in the Hon. George Lambton's yard at Newmarket. He initially embarked on a career in racing, before retiring in order to focus on painting. His first exhibition in took place in Newmarket in 1969 and led to a series of one-man shows at Ackermanns which helped to establish his international reputation. His work is highly regarded for his innate understanding of his subject, his delicate palette and subtle execution.

£2,000-3,000



314

314 λ  
PETER HOWELL (BRITISH 1932-2024)  
*TOP OF WARREN HILL, NEWMARKET*  
Oil on canvas  
Signed (lower left)  
35.5 x 46cm (13¾ x 18in.)

£1,000-1,500



315

315 λ  
PETER HOWELL (BRITISH 1932-2024)  
*TOP OF WARREN HILL, NEWMARKET. RETURNING FROM WORK*  
Oil on canvas  
Signed (lower left)  
35.5 x 45.5cm (13¾ x 17¾in.)

£1,000-1,500



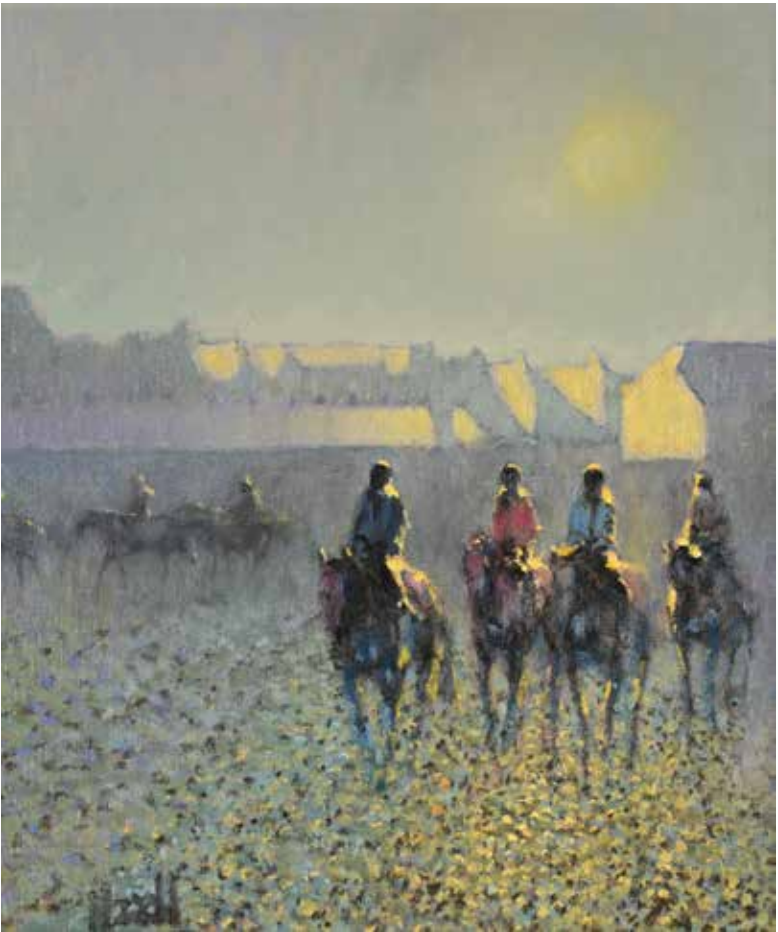
316

316 λ  
PETER HOWELL (BRITISH 1932-2024)  
*WINTER EXERCISE*  
Oil on canvas  
Signed (lower left)  
51 x 76cm (20 x 29¾in.)

£2,000-3,000

317 λ  
PETER HOWELL (BRITIST 1932-2024)  
*IN FRONT OF CADLANDS, NEWMARKET*  
Oil on canvas  
Signed (lower left)  
40.5 x 35.5cm (15¾ x 13¾in.)

£800-1,200



317



318



319



320

**319**  
 DYLAN LEWIS (SOUTH AFRICAN B. 1964)  
*SINGING WAGTAIL*  
 Bronze  
 Signed, dated 99 and numbered 3/15  
 33.5 x 5 x 17cm (13 x 1¾ x 6½in.)  
 £3,000-5,000

**318**  
 DYLAN LEWIS (SOUTH AFRICAN B. 1965)  
*PREENDANCE II (AVOCET)*  
 Signed and numbered 5/12  
 35 x 9 x 22.5cm (13¾ x 3½ x 8¾in.)  
 £3,000-5,000

**320**  
 DYLAN LEWIS (SOUTH AFRICAN B. 1964)  
*RUNNING CHEETAHS*  
 Bronze  
 Signed numbered 14/15 and stamped INGWE  
 48.5 x 131 x 31cm (19 x 51½ x 12in.)  
 £15,000-20,000

# DYLAN LEWIS (SOUTH AFRICAN B. 1964)

Dylan Lewis studied at the Cape Technikon in 1982 and initially embarked on a career as a painter, before becoming a sculptor. Between 1993 and 2000 Lewis focused on dynamic representations of the big cats of Southern Africa, lions, cheetahs and leopards. Whilst his sculptures are realistic depictions of these, captured in a myriad of poses at rest, grooming, in full movement or hunting. His interest however, lies not just in an accurate likeness but in embodying something more elemental, symbolic of the mysterious, visceral and untamed qualities of the wilderness areas that so fascinated the sculptor.

Lewis spent long periods in the bush, filling sketchbooks with drawings and notes, which he would then take back to the studio and work up initially in clay or plaster and then in bronze. The surface of his works often have a textural quality reminiscent of the landscapes that they inhabit, instead of skin and fur, they are moulded with the artist’s handprints, as well as elements of the bush, creating a dynamic interplay between the depiction of the feline form and the surface qualities of the work.

“It is not the detail of the animal that is paramount, but the excitement of being there and sharing the environment with the animal.”

NICHOLAS HAMMOND, THE AUTHOR OF TWENTIETH CENTURY WILDLIFE ARTISTS ON DYLAN LEWIS



321

321  
DYLAN LEWIS (SOUTH AFRICAN B. 1964)  
WALKING CHEETAH  
Bronze  
Signed, numbered 6/12, inscribed S187 and stamped  
t.t.02 (to base)  
120 x 193 x 47cm (47 x 75 x 18½in.)

Provenance:  
Acquired directly from the artist by the present owner

£40,000-60,000



322  
HAMISH MACKIE (BRITISH B. 1973)  
*CAPE BUFFALO*  
Bronze  
Signed, dated 2016 and numbered 3/12  
36 x 19 x 57cm (14 x 7¼ x 22¼in.)

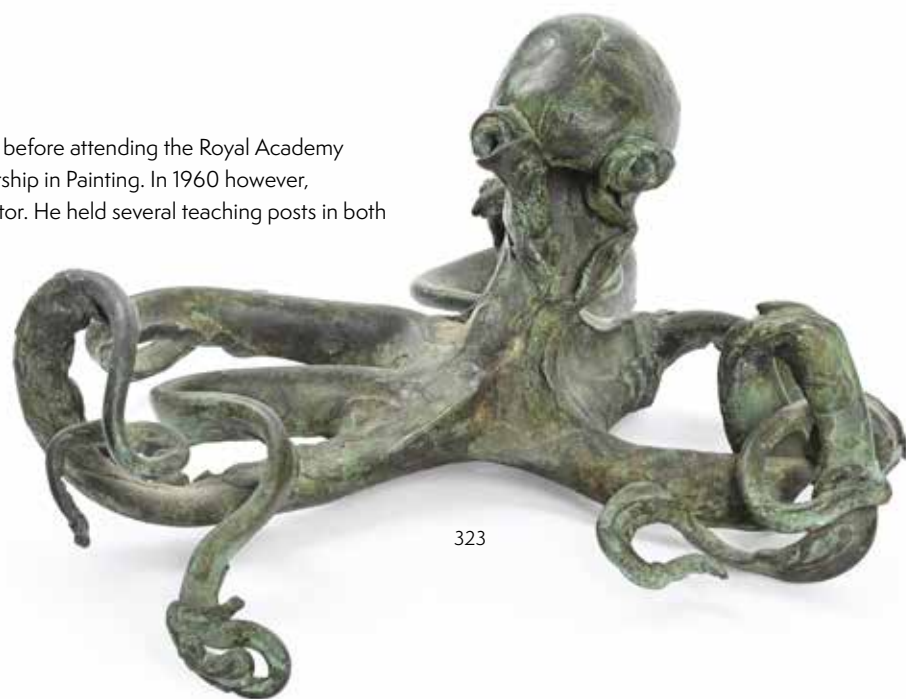
£4,000-6,000

322

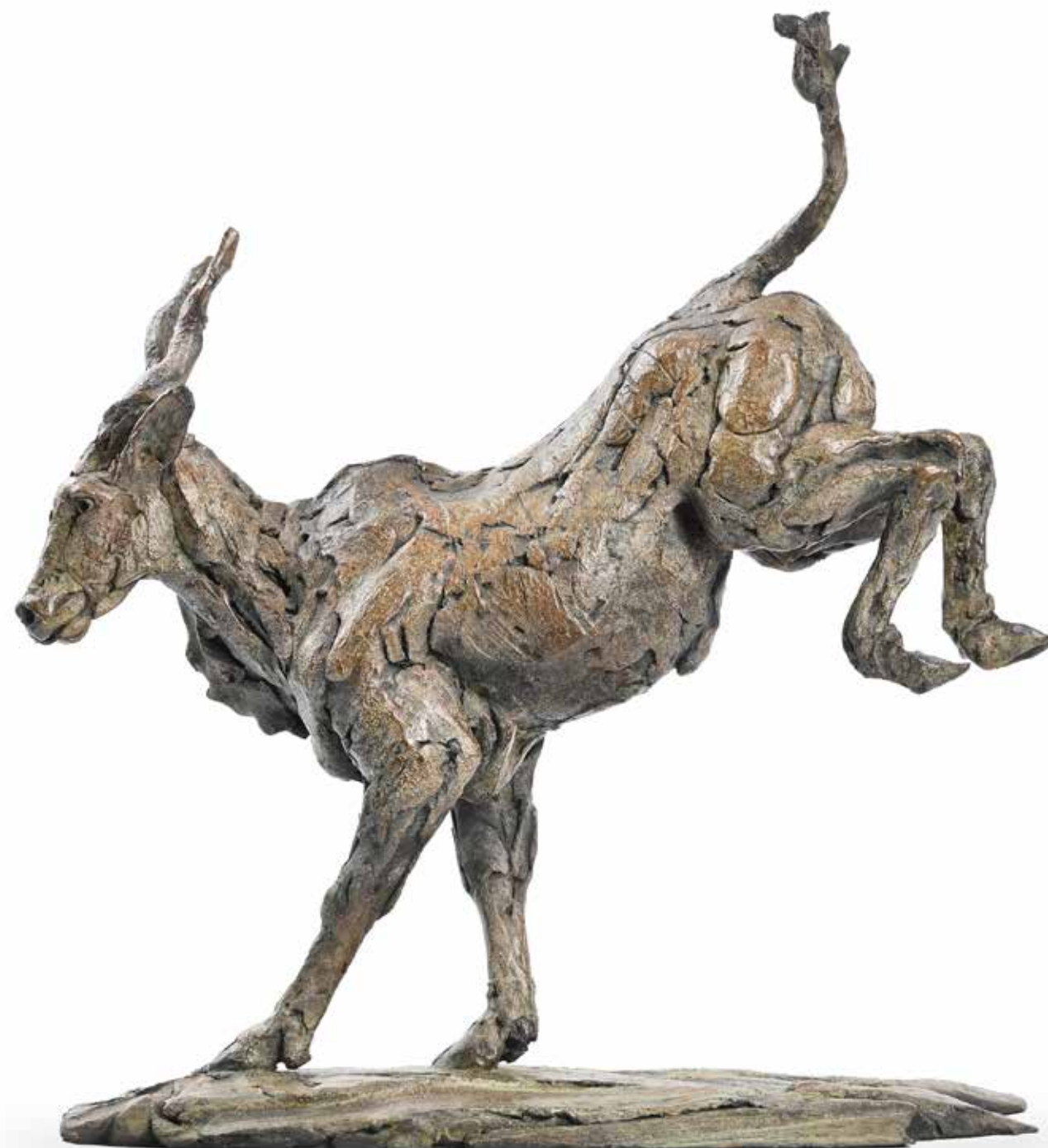
323 λ  
BRYAN KNEALE (BRITISH 1930-2025)  
*OCTOPUS*  
Bronze  
Signed (to underside)  
17 x 42 x 33cm (6½ x 16½ x 12in.)

Kneale studied at the Douglas school of Art in 1947 before attending the Royal Academy between 1948 and 1952 and won the Rome Scholarship in Painting. In 1960 however, he decided to move from being a painter to a sculptor. He held several teaching posts in both sculpture and drawing, including at the Royal College of Art and the Royal Academy as well as establishing a career as a notable sculptor.

£800-1,200



323



324

324  
HAMISH MACKIE (BRITISH B. 1973)  
*ELAND*  
Bronze  
Signed, dated 2019 and numbered 1/12  
48 x 22 x 45cm (18¾ x 8½ x 17½in.)

£4,000-6,000

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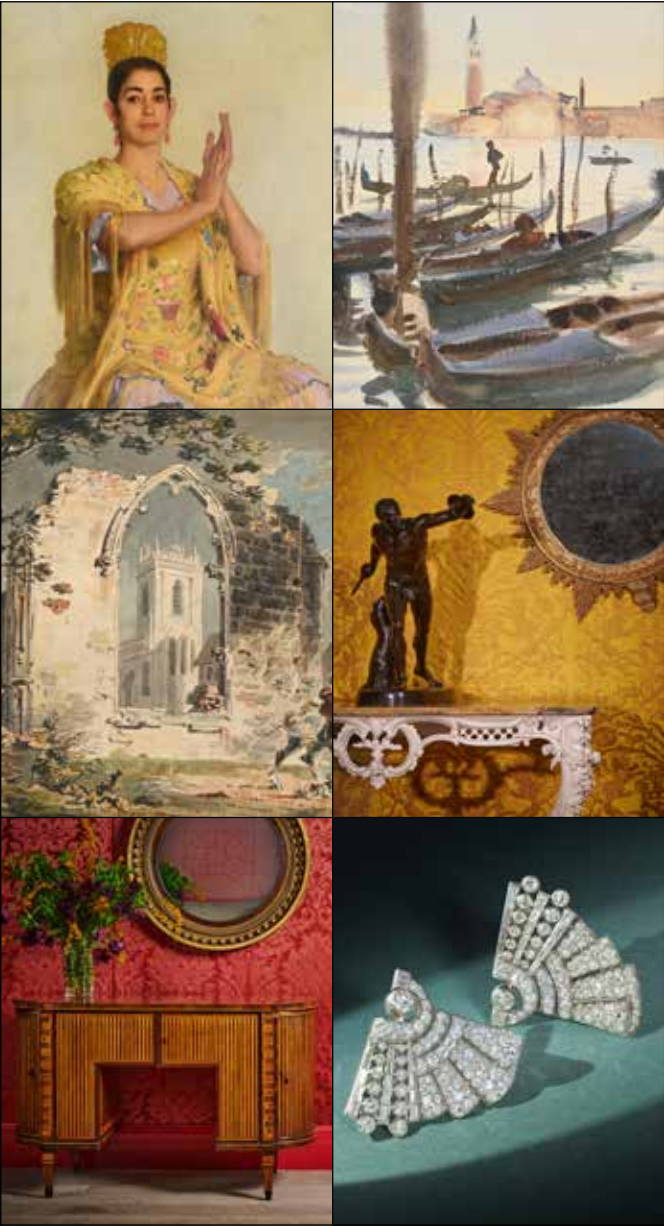
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Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate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

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

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

# INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

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

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

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

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

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 27% of the hammer price up to and including £20,000, 26% of the hammer price from £20,001 up to and including £500,000, and 20% of the hammer price in excess of £500,001. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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

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

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

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

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

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

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

## 6. LOSS AND DAMAGE OF GOODS

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

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

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

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

## 9. RESERVES

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

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

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

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

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

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

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

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

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

14. **WITHDRAWN AND BOUGHT IN ITEMS.** You may revoke your instruction to sell the consigned goods by providing us with a written notice (Withdrawal Notice). In the event that you withdraw goods from sale at the time when the goods have been researched, catalogued and prepared for sale, you will pay us Withdrawn Fees calculated as follows:

(a) Vendor Commission charged at the rate agreed in your Consignment Agreement and applied to the mid-estimate; and

(b) Other fees agreed in your Consignment Agreement, such as the Loss and Damage Warranty fee (applied to the mid-estimate) and Illustration fee; and

(c) Any other expenses borne by us in preparing the lot for sale, such as costs of restoration, third-party appraisals, permits and licences; and

(d) A fee equivalent to the Buyer's Premium, charged at the rate applicable to the sale in which the lots would be offered and calculated at the mid-estimate.

All above fees will be subject to VAT at the prevailing rate (currently 20%). You must remove the withdrawn goods from our storage premises at your own expense within thirty days after the date of the Withdrawal Notice. We will not release any withdrawn goods to you prior to receipt in full of any amounts owed to us, including in relation to any costs borne by us or any advance paid by us against the goods to you or a third party.

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

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

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

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

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

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

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

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

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

1. DEFINITIONS

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

2. BIDDING PROCEDURES AND THE BUYER

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

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

4. THE PURCHASE PRICE. The Buyer shall pay the purchase price, comprising the hammer price together with a premium charged per lot at the following rates: 27% of the hammer price (32.4% including VAT) up to and including £20,000; 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000; and 20% (24% including VAT) of the hammer price in excess of £500,000. The Buyer shall also be liable for any royalties payable under Droit de Suite and for any taxes indicated by lot symbols (†, ‡, Ω and β), as set out under the Information for Buyers, as well as any applicable Web Premium.

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 (‡), omega (Ω) and beta (β). 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 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 the appropriate once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.  
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.  
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

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

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:  
(i) to proceed against you for damages for breach of contract;  
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;  
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;  
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;  
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;  
(vi) to retain that or any other Lot sold to you until you pay the total amount due;  
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;  
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.  
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

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

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

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

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

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

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

12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.  
13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

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

15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or  
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

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

GENERAL

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

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.  
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

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

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

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

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

DREWEATTS

NEWBURY

Dreweatts  
Donnington Priory  
Newbury  
Berkshire RG14 2JE  
+44 (0) 1635 553 553  
info@dreweatts.com

LONDON

Dreweatts  
16-17 Pall Mall  
St James's  
London SW1Y 5LU  
+44 (0) 20 7839 8880  
info@dreweatts.com

HAMBRIDGE LANE

Dreweatts  
1 Hambridge Lane  
Newbury  
Berkshire RG14 5TU  
+44 (0) 1635 553 553  
info@dreweatts.com

GROUP DEPARTMENTS

CHIEF EXECUTIVE OFFICER

Henry House

CHAIRMAN

Will Richards

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead  
Dr Yingwen Tao  
Mark Hinton (Japanese consultant)  
Jon Adjetej (Japanese consultant)  
Qinyi He  
asian@dreweatts.com

JEWELLERY

Charlotte Peel  
Tessa Parry  
Gemma Johnson  
jsw@dreweatts.com

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Lucie Hobbs  
transport@dreweatts.com

MARKETING

Tori Billington  
Kerry Matthews  
Sophia Woods  
Francesca Newman  
Seb Harding  
marketing@dreweatts.com

BRITISH AND EUROPEAN SCULPTURE AND WORKS OF ART

Silas Currie Leigh-Wood  
sculpture@dreweatts.com

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand  
clocks@dreweatts.com

COUNTRY SPORTING

Geoffrey Stafford Charles  
gscharles@dreweatts.com

FURNITURE AND CARPETS

Ben Brown  
James Lees  
Elaine Binning  
Ashley Matthews  
Mitchell Tompkins  
Sophie Davies  
furniture@dreweatts.com

HOUSE SALES AND PRIVATE COLLECTIONS

Joe Robinson  
Peter Horwood  
Rosie Jarvie  
Arabella Methuen  
Henry Jones  
housesales@dreweatts.com

SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson (Deputy Chairman)  
Nick Mann  
Gemma Johnson  
jsw@dreweatts.com

WINE

Mark Robertson  
Violette Jongbloed  
wine@dreweatts.com

CONSIGNMENT MANAGEMENT

Lucie Hobbs  
Christy Chambers  
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE AND CGT

Emma Terry  
Janice Clift  
valuations@dreweatts.com

PHOTOGRAPHERS AND VIDEOGRAPHERS

Dave Pincott  
Jack Curtis Joyce  
Chris Kennedy  
Amber Martin  
Zoltan Miklosi  
James Stabler  
Seb Harding