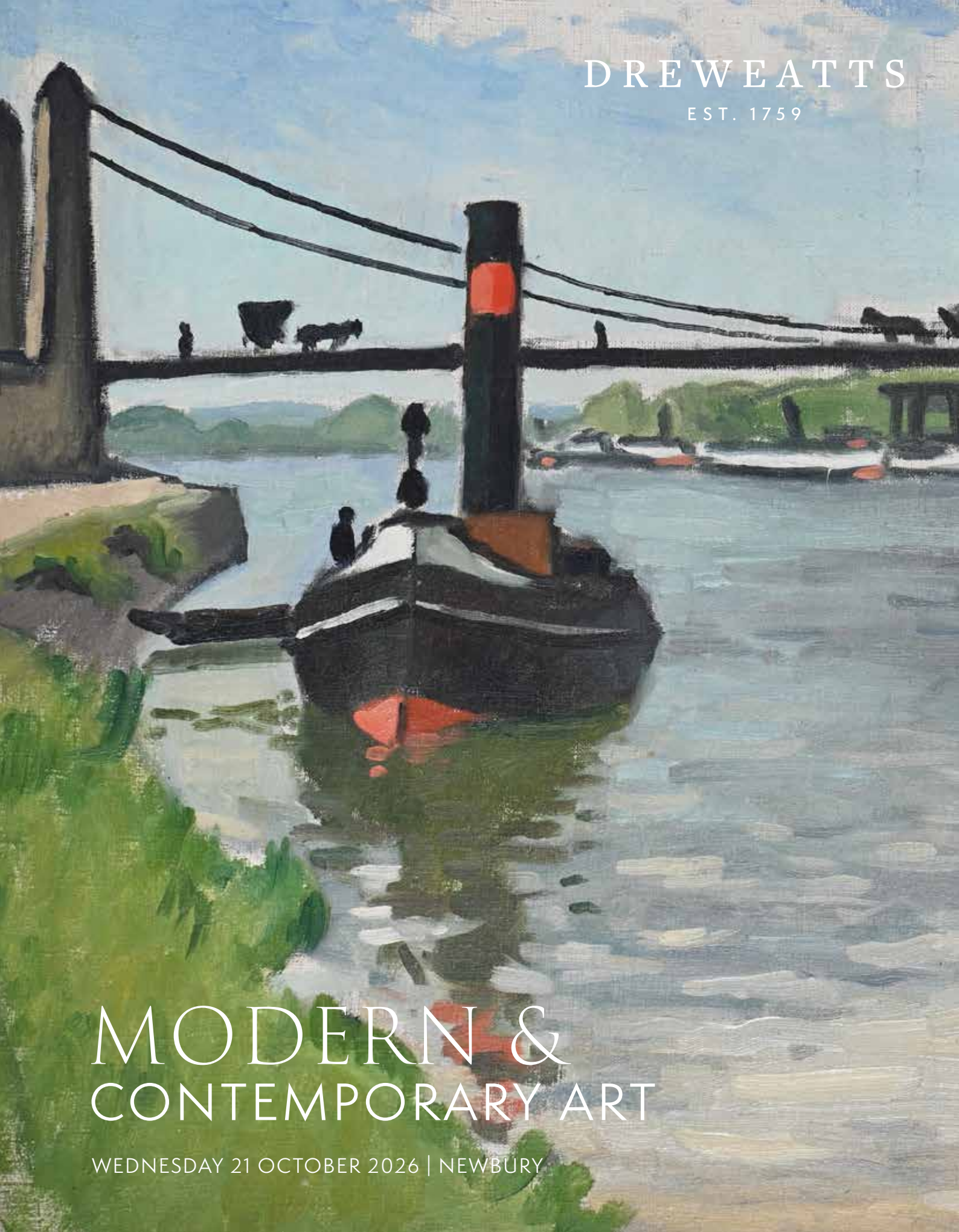


The background of the entire page is a painting in a modernist style. It depicts a dark steamship with a prominent black smokestack featuring a red band, docked at a pier. The ship's reflection is visible in the calm water. In the background, a suspension bridge with dark cables and towers spans the water. Several small figures of people are visible on the bridge and the pier. The sky is a pale blue with soft, white clouds. The overall style is reminiscent of early 20th-century maritime painting.

DREWEATTS

EST. 1759

MODERN & CONTEMPORARY ART

WEDNESDAY 21 OCTOBER 2026 | NEWBURY

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MODERN & CONTEMPORARY ART

WEDNESDAY 21 OCTOBER 2026 | NEWBURY

LOTS 1-260 | 11.30AM

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Monday 12 October: 10am–4pm

Tuesday 13 October: 10am–7pm

Wednesday 14 October: 10am–4pm

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Saturday 17 October: 10am–3pm

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Monday 19 October: 10am–4pm

Tuesday 20 October: 10am–4pm

ENQUIRIES & CONDITION REPORTS

pictures@dreweatts.com

NEWBURY

Donnington Priory, RG14 2JE

+44 (0) 1635 553 553

LONDON

16-17 Pall Mall, SW1Y 5LU

+44 (0) 20 7839 8880

info@dreweatts.com

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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



Sarah Hobrough
Head of Sale



Francesca Walsh
Specialist
(on maternity leave)



Sophie Roe
Administrator

THE MAZE SPENCER-CHURCHILL COLLECTION

FOREWORD BY ROBERT & JEANNE CHURCHILL | LOTS 1-79

The collection of art works presented here reflects the friendship between the Anglo-French post-impressionist painter Paul Maze and Lord Ivor Spencer-Churchill, the early 20th Century collector of ‘modern’ French painting.

For my wife Jeanne and I, this is a personal sale. Paul Maze was Jeanne’s grandfather, and Ivor Churchill was my father. My father died when I was two in 1956, but both Jeanne and I had the privilege of knowing Paul Maze who lived to see our marriage in 1979.

For Jeanne, Paul was the grandfather who inspired her to become an artist. For me, he was my father’s great friend. My first memory of Paul Maze is travelling with him and my mother to Sir Winston Churchill’s funeral. I would telephone him in the school holidays, and he could be quite theatrical if I didn’t call soon enough. He would send me catalogues of his exhibitions and drawings for my birthday. Our house was filled with his pictures.

My grandmother, Consuelo Balsan, introduced Paul Maze to her son Ivor at the end of World War I. Paul’s effervescent personality made a big impression on Ivor, then a young collector. Maze introduced him to his circle of French artists in Paris, including André Dunoyer de Segonzac and Simon Lévy, whose works are represented here. He detected in Ivor the unerring eye which would lead to a collection distinguished by its individuality and prompt the diarist Chips Channon to describe him as “almost the Beckford of our time”.

My father believed that Maze belonged in the company of the great modern French painters. The day before Winston Churchill became Prime Minister in May 1940, my father wrote to Paul comparing his landscapes to another of his favourite artists, Johan Barthold Jongkind, the Dutch forerunner to Impressionism. In the 1920s and 1930s, he lent works by Maze from his collection to exhibitions of French painting alongside works by Bonnard, Matisse and Cézanne.

Many of the pictures Jeanne and I have chosen reflect my father’s preferences. Some of the early oils have never been shown in public; much of the collection is from the pre-war era when Maze worked principally in oil and watercolour. It was only in the 1930s, when introduced by his friend Édouard Vuillard to the Roché family and their extraordinary handmade pastels, that pastel became Maze’s preferred medium. He later passed his pastel collection to Jeanne, his granddaughter, and pastel is now her chosen medium as an artist.

Portraits of my grandmother, Consuelo Balsan, by Helleu and Violet Rutland and of my father by Ambrose McEvoy make this a personal family collection, as does material from our family archive revealing the depth of Maze’s friendship with my cousin, Sir Winston Churchill.

Jeanne and I have lived with these pictures all our lives and, now in our seventies, we have decided to introduce them to a wider audience. We are delighted that a new generation of collectors will have the opportunity to share in the pleasure they have given us.



Robert, Jeanne & Jack Churchill

INTRODUCTION

Paul Maze first exhibited in 1914 with Jos Hessel in Paris. He went on to show for the next 60 years in some of the most celebrated galleries in London, Paris and New York. These included the Leicester Galleries, Marlborough Fine Art, Galerie Georges Bernheim, Wildenstein & Co and Acquavella Galleries. Indeed there are few British artists of the 20th Century that could boast such a coveted exhibition roster stretching throughout their life.

It is, therefore easy to forget that Maze was also a highly decorated soldier, awarded the British Distinguished Conduct Medal and the Military Medal with Bar, as well as the French Croix de Guerre and the Legion d’honneur.

This unique combination of bravery in conflict and a joyous celebration of life through art brought him many admirers and friends at every level of society. The letters in this collection show that Maze and Churchill were in constant communication during World War II with Churchill even writing to him from the White House in Washington on 17th May 1943 thanking him for his suggestion of broadcasting to the Home Guard.

Surely there can be no other artist who simultaneously had works in the collections of Winston Churchill, Franklin Roosevelt and Stalin, all be it to the dismay of Clementine Churchill!

Consuelo Duchess of Marlborough, Winston Churchill, the Prince of Wales, Anthony Eden and Laurance Rockefeller were all close friends of Maze and in turn willing collectors of his wonderful pastels and oil paintings.



Paul Maze and HRH The Prince of Wales at the opening of his 90th Birthday exhibition at Wildenstein’s, London, 1977



Jessie and Paul Maze with Mary and Laurance Rockefeller at Mill Cottage, Sussex, 6 May 1979

FOREWORD BIGNOU GALLERY, NEW YORK,
PAINTINGS AND PASTELS BY PAUL MAZE, FEBRUARY 1939

My cousin, Lord Ivor Churchill, has written about the artistic qualities and merits of Mr. Maze's work. I may perhaps add a few sentences about the Man.

Everybody should read his book, "A Frenchman in Khaki". The story of his being rejected on the grounds of ill-health for the French army at the outbreak of the War, but managing through his enterprise to win the hearts of the Royal Scots Greys and becoming their interpreter, shows what can be done to get round all ordinary laws and regulations. But Mr. Maze ran great risks, and becoming separated during the retreat from Mons from the regiment which had adopted him, found himself arrested as a suspected spy. He was actually being led out to summary execution by the firing party, when by pure chance the Royal Scots Greys passed through the village and one of their officers recognised him as their vanished interpreter. Attached later on the General Gough's Vth Army and General Rawlinson's Fourth Army, his keen eye and nimble pencil were of unceasing usefulness. He had freedom to visit all the most dangerous places at all the most dangerous times, and could present sketches of the actual scene in its military significance which gained him a secure position among his English military friends. In the words of General Sir William Robertson, he became "an institution". Year after year, battle after battle, wherever the volcano erupted most fiercely, amid the smoke and poison fumes and frightful detonations, thither our artist made his way, and thence his "seeing eye" and recording notebook brought back calm, trustworthy, lucid and increasingly experienced information. As the British private said, looking over his shoulder as he sketched in a heavily bombarded trench, "Your pictures are done in shorthand". In pursuance of this delicate and self-created task, Mr. Maze received four wounds and was successively awarded most of the decorations which the soldiers prize because they come only from the fire.

In later years his great knowledge of painting and draughtsmanship have enabled him to perfect his remarkable gift. With the fewest of strokes he can create an impression at once true and beautiful. Here is no toiling seeker after pre-conceived effects, but a vivid and powerful interpreter to us of the forces and harmony of Nature.

Sir Winston S. Churchill (1874-1965)



Paul Maze painting in Normandy, 1939



Sir Winston Churchill painting at Château de Saint-Georges-Motel



1

1 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
FLANDERS, 1917
Watercolour and ink over touches of pencil
Indistinctly inscribed and dated 1917 (lower right)
36.5 x 53cm (14½ x 20¾in.)

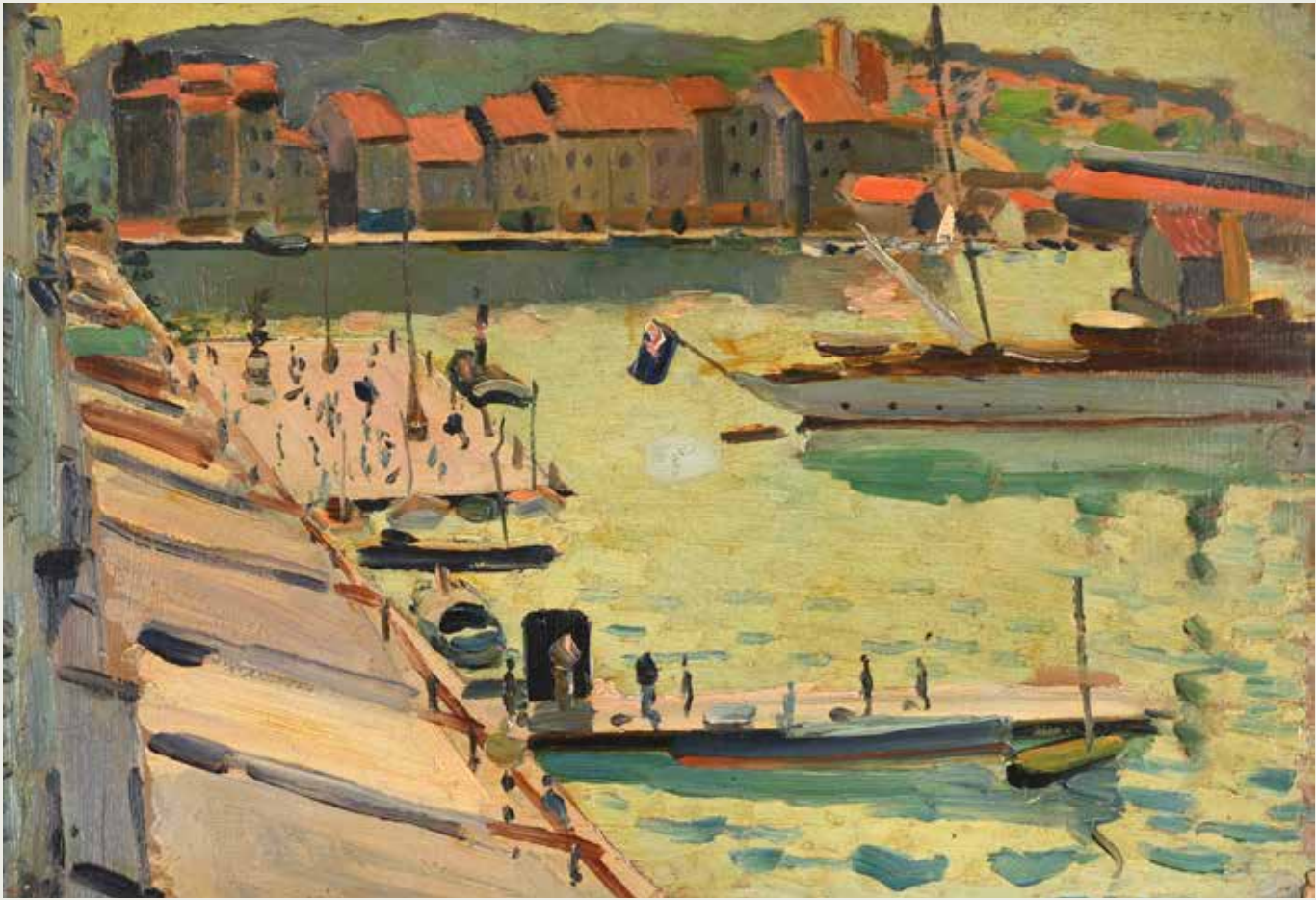
The village was destroyed by artillery fire minutes after Maze finished the picture.

£600-800



2 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*THE FINAL DEPARTURE OF THE SS FRANCE FROM
LE HAVRE, 15 APRIL 1935*
Watercolour heightened with bodycolour
Signed, dated and inscribed *Havre 1935* (lower right)
15 x 38cm (5¾ x 14¾in.)

£800-1,200



2
3 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
YACHT IN TOULON HARBOUR
Oil on board
38 x 52.5cm (14¾ x 20½in.)

Painted in 1919.

Provenance:
Marlborough Fine Art Ltd, London

£3,000-5,000



4 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
LE HAVRE PORT WITH A LINER
Watercolour
Signed (lower right)
54.5 x 76cm (21¼ x 29¾in.)

£2,000-3,000



5 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
VIEW OF DEAUVILLE
Watercolour over traces of pencil
Signed (lower right)
45 x 57cm (17½ x 22¼in.)

Executed circa 1925.

Provenance:
Lord Ivor Spencer-Churchill (1898-1956)
And by family descent

£2,000-3,000



6

6 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
MONACO
 Oil on canvas
 Signed (lower right)
 73.5 x 91.5cm (28¾ x 36in.)
 £8,000-12,000



7

7 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
THE OLD PORT, SAINT-TROPEZ, WITH NOTRE-DAME-DE-
L'ASSOMPTION
 Watercolour
 Signed and titled (lower right)
 55 x 76cm (21½ x 29¾in.)

Paul Maze had a strong connection with Saint-Tropez. His lifelong friend Segonzac bought a house there in 1925 and became the neighbour of the writer Colette. Segonzac and Colette became close friends and he subsequently created the etchings for her book *La Treille Muscate*, named after her house. Maze himself knew Colette, who affectionately nicknamed him *The Shepherd*, for his tweed clothing.

£3,000-5,000



8

8 λ

PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)

A VIEW THROUGH THE SHUTTERS, LA ROCHELLE

Oil on canvas

Signed and dated 1926 (lower right); further inscribed and dated *La Rochelle 1926* (to stretcher verso)

55.5 x 46cm (21¾ x 18in.)

£3,000-5,000



9

9 λ

PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)

ST MALO

Oil on canvas

Signed (lower right)

66 x 92.5cm (25 x 36¼in.)

Painted circa 1930.

Provenance:

Lord Ivor Spencer-Churchill (1898-1956)

And by family descent

Formerly in the collection of Lord Ivor Churchill, this painting (and lot 51) belongs to a period shaped by Maze's close contact with artists including Édouard Vuillard and Paul Signac. The harbour provides a framework for exploring shifting coastal light: colour changes across water, sky and boats, while quays, masts, trees and architecture gives the composition a strong underlying structure.

£5,000-8,000



10



11

10 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
MARGARET AND PAULINE AT ACHNACLOICH, OBAN
 Oil on canvas
 Signed (lower left)
 74 x 93cm (29 x 36½in.)

Provenance:
 Lord Ivor Spencer-Churchill (1898-1956)
 And by family descent

£5,000-7,000

11 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
HIGHLAND PICNIC, BLACK LOCHS, ARGYLLSHIRE
 Ink and watercolour on buff paper
 Signed and dated 1919 (lower right)
 47 x 59cm (18½ x 23in.)

£1,500-2,500



12

12 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
OBAN, SCOTLAND
 Watercolour over touches of charcoal
 Signed, dated 1920 and inscribed Oban (lower left)
 46.5 x 59cm (18¼ x 23in.)

Maze had promised to visit the wife of his friend Captain Thomas Nelson, if he were to be killed in battle during the war. He kept his promise and travelled to Scotland to see her. Following a prolonged visit to Paris they became close friends and married in 1920.

Paul then moved to her estate at Achnacloich, Scotland with her six children. Margaret and Paul would go on to have a daughter and a son, Pauline and Etienne in 1920 and 1922.

£2,000-3,000

“Maze delights especially in painting London which he understands as no other living painter. What may be termed the dramatic moments in the city’s life, its ceremonies, its ritual and its pageantry, stir and kindle his imagination. The black and scarlet of a guardsman’s uniform seen against a warm grey background of architectural detail, the veridian green of plane trees lining the paved and yellow Mall; these and other everyday sights of London have an irresistible attraction for his eye.”

LORD IVOR SPENCER-CHURCHILL, 1939



13 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
GUARDS LEAVING BUCKINGHAM PALACE
Oil on board
Signed
14.5 x 57cm (5½ x 22¼in.)

13

Exhibited:
London, Wildenstein & Co Ltd, *Paul Maze and the Guards*, 10 May - 2 June 1973, ex cat.

£3,000-5,000



14 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
WHITEHALL, CHANGING OF THE GUARD
Oil on board
Signed (lower right)
17.5 x 59.5cm (6¾ x 23¼in.)

14

Exhibited:
London, Wildenstein & Co Ltd, *Paul Maze and the Guards*,
10 May - 2 June 1973, cat no. 123

£1,000-1,500



15 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
SOLDIERS ON PARADE, 1932
Pen and ink and watercolour
Signed and dated 1932 (lower right)
7.5 x 24cm (2¾ x 9¼in.)

15

£600-800

16 (NO LOT)

“ *I have heard it said that only a soldier or an artist can really appreciate the true significance of a military parade.*

The soldier sees corporate discipline in the steadiness of the troops, their immediate and crisp response to the word of command, ranks perfectly aligned, men moving as one. He understands, too, that all this exemplifies esprit de corps and is the outward sign of the inward spirit...The instant obedience to a command, steadiness, personal and corporate pride are qualities as essential now as ever before.

The artist sees colours, movement and stillness, lines and curves as the troops manoeuvre. He hears the measured tread accompanying the military music, the wail of the pipes and staccato drumbeats, and transmits these sounds to his canvas so that these various facets are welded together in unison.



Paul Maze at his easel, Whitehall, 1932

Paul Maze is, however, in a unique situation because he is an artist and a soldier, both of rare distinction, and therefore combines in himself and his work the faculties of appreciation which I have described. His knowledge of the battlefield, its horrors and its effects on the minds and bodies of men, was gained at first hand..His knowledge of the Household Troops stems not only from what he saw then and shared with them, but also from an intimate association in their ceremonial role between the two wars and since. It is the knowledge of the soldier and the artist; and his understanding and deep affection stand out with startling vividness in his paintings. ”

MICHAEL GOW, BRIGADIER, SCOTS GUARDS,
FOREWORD, WILDENSTEIN, LONDON,
PAUL MAZE AND THE GUARDS, 10TH MAY - 2 JUNE 1973



17 λ

PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)

SOLDIERS IN A LINE, 1932

Pen and ink and watercolour

Signed and dated 1932 (lower right)

8.5 x 33cm (3¼ x 12in.)

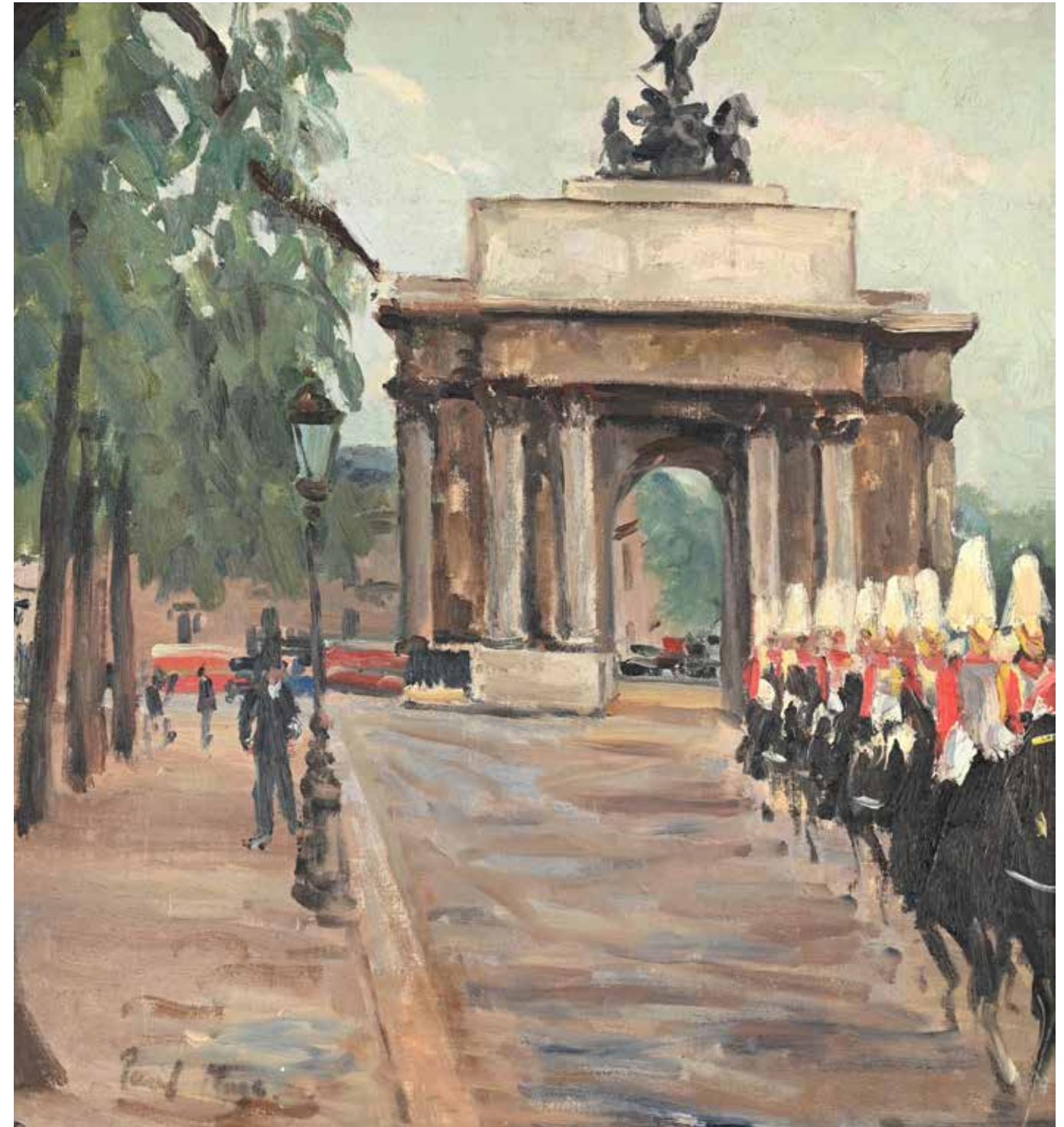
£800-1,200



18

18 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
PIPE MAJOR OF THE SCOTS GUARDS
 Pastel
 Signed (lower right)
 45 x 21.5cm (17½ x 8¼in.)

Exhibited:
 London, Wildenstein & Co Ltd, *Paul Maze and the Guards*, 10 May - 2 June 1973, cat. no. 102
 £2,000-3,000



19

19 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
LIFEGUARDS, WELLINGTON ARCH BEYOND
 Oil on canvas-board
 Signed (lower left)
 57 x 52.5cm (22¼ x 20½in.)

£6,000-8,000



20

20 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
HENLEY REGATTA
 Pastel
 Signed (lower left)
 52.5 x 69.5cm (20½ x 27¼in.)

Provenance:
 Lord Ivor Spencer-Churchill (1898-1956)
 And by family descent

£3,000-5,000

This work is believed to be the artist's first pastel.



21

21 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
HENLEY REGATTA
 Watercolour over touches of charcoal, heightened with black
 Signed (lower right)
 53 x 40.5cm (20¾ x 15¾in.)

£4,000-6,000

“It is second nature to us now to look at things as the Impressionist painters taught us to do. We are perhaps more consciously affected by Impressionism for the attitude of mind it embodies, and particularly for that feeling of a sunny, healthy, hedonistic outlook on life.... It is this sort of Impressionism which characterizes the extensive retrospective exhibition of paintings and drawings by Mr. Paul Maze.... The pleasures of life are chronicled with vivacity and evident enjoyment. Observation is swift, execution sure and prolific. Boating takes place at Henley rather than at Argenteuil, the race-meetings which call Degas so much to mind are at Goodwood or Ascot as much as at Longchamps, but it is the same charming, busy world as that of Manet, Renoir, Pissarro, Monet, and even Bonnard which inspires each picture in spite of the documentary evidence that it records a later age.... Skill in catching sun, air, and gaiety in pastel, the liveliness of his impression of British ceremonial uniforms on parade, and the effectiveness of colour and design....”

THE TIMES, LONDON, 12TH MAY 1958,
REVIEW OF THE EXHIBITION OF PAUL MAZE,
O'HANA GALLERY, LONDON



22 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
ROYAL ASCOT
Oil on canvas
Signed (lower left); further signed and inscribed
From Owner's stand No 13 Ascot (to stretcher verso)
73.5 x 92.5cm (28¾ x 36¼in.)

22

Provenance:
Marlborough Rare Books and Fine Art Ltd, London

Exhibited:
Oxfordshire, Blenheim Palace, *Paul Maze and Winston Churchill:*
Companions of the Brush, 11 July-13 November 2022

£15,000-25,000



23

23 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
GOODWOOD RACES
Pastel on buff paper
Signed (lower left)
36.5 x 39cm (14¼ x 15¼in.)

£4,000-6,000



24

24 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
GOODWOOD
Pastel
Signed and dated 1950 (lower right)
38 x 55cm (14¾ x 21½in.)

£3,000-5,000



25

25 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
THE PADDOCK, GOODWOOD
Pastel on buff paper
Signed (lower right)
54.5 x 74cm (21¼ x 29in.)

£10,000-15,000

LORD IVOR SPENCER-CHURCHILL (1898-1956)



Lord Ivor Spencer-Churchill

Born in London on 14 October 1898, Lord Ivor Spencer-Churchill was the younger son of Charles Spencer-Churchill, the 9th Duke of Marlborough, and Consuelo Vanderbilt. His elder brother, John, later became the 10th Duke of Marlborough. Educated at Eton College and Magdalen College, Oxford, Ivor joined the Royal Army Service Corps in 1917 and served as a lieutenant. He was decorated with the French Legion of Honour for his wartime service.

From an early age Ivor had been drawn towards the arts, and, influenced by writings of Roger Fry, he developed a particular interest in Modern French painting. Paul Maze recounts that *It was through his mother's introduction that we became friends. He then had only an oil by Steer. We went to Paris together and I took him round galleries and introduced him to painters. He was a man of rare sensitivity and distinction and, as he started acquiring impressionists, his inborn appreciation and judgment never led him astray.... He was eventually to own some of the most famous Impressionist pictures. Humble about his possessions, he never had an intellectual approach to them – he just loved and understood painting...* (Paul Maze, interviewed by Wolfgang Fischer, Marlborough Gallery, 22nd March 1967.)

Through his love of art, Ivor became a member of the Contemporary Art Society and served as Honorary Secretary for over 15 years in the 1930s and 40s. Personally he built up a wonderful collection of 19th and 20th Century French paintings and is most fondly remembered for his philanthropy, gifting twenty-one works to public galleries including paintings by Bonnard, Cezanne, Degas and Gauguin.

In Ivor's obituary Lord de la Warr wrote: *If one could sum up so complex a character in one word, I would think it would be "quality".*



26 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
PORTRAIT OF A JOCKEY IN LORD IVOR SPENCER-CHURCHILL'S
RACING COLOURS
Pastel on buff paper
Signed and inscribed *Ivor Churchill solo ride* (lower right)
25.5 x 31cm (10 x 12in.)

When Lord Ivor Spencer-Churchill stopped owning racehorses, he passed his colours (pink jacket, chocolate brown sleeves and cap) to his cousin Winston Churchill who registered them as his own in 1949. They are also the colours of Churchill College, Cambridge.

£1,500-2,500

CONSUELO VANDEBILT, LATER DUCHESS OF MARLBOROUGH
(1877–1964)



Giovanni Boldini (1842-1931), Consuelo Vandebilt,
Duchess of Marlborough, and her son,
Lord Ivor Spencer-Churchill, 1906
© The Metropolitan Museum of Art/Art Resource/Scala, Florence

Consuelo Vanderbilt (1877–1964) was an American heiress and socialite who became one of the most famous figures of the Gilded Age. Born in New York City into the enormously wealthy Vanderbilt family, she was the daughter of William Kissam Vanderbilt and Alva Vanderbilt. Her family’s wealth came largely from the railroad empire built by her grandfather, Cornelius Vanderbilt. Consuelo grew up surrounded by luxury, but her childhood was also shaped by strict expectations surrounding social status and marriage.

And so, in 1895, at the age of eighteen, Consuelo married Charles Spencer-Churchill, 9th Duke of Marlborough, at St. Thomas’s Episcopal Church in New York. Consuelo was secretly engaged to Winthrop Ruherfurd and initially refused. It was only when her mother claimed that her health was suffering that she agreed to the marriage and so became the greatest of the “Dollar Princesses” by marrying the most eligible bachelor in England and bringing to the union her substantial fortune which in turn allowed the Duke to restore and maintain the majesty of Blenheim Palace.

Consuelo and the Duke had two sons, John and Ivor, but their marriage was never a happy one and they separated in 1906, eventually divorcing in 1921.

After her divorce, Consuelo married Jacques Balsan, a French aviator and businessman. Unlike her first marriage, this relationship was based more on personal affection and companionship. The couple lived between England, the United States and France where they resided at the Château de Saint-Georges-Motel. They would invite artists, musicians and close friends to come and stay. Paul and Margaret Maze lived at the Mill in the grounds of the Chateau and frequent guests included Winston Churchill, who Consuelo had grown close to while married to his cousin the Duke. Winston would come and paint at the Chateau with Paul Maze and other fellow artists such as Edouard Vuillard, Andre Denoyer de Segonzac and Jean Marchand.

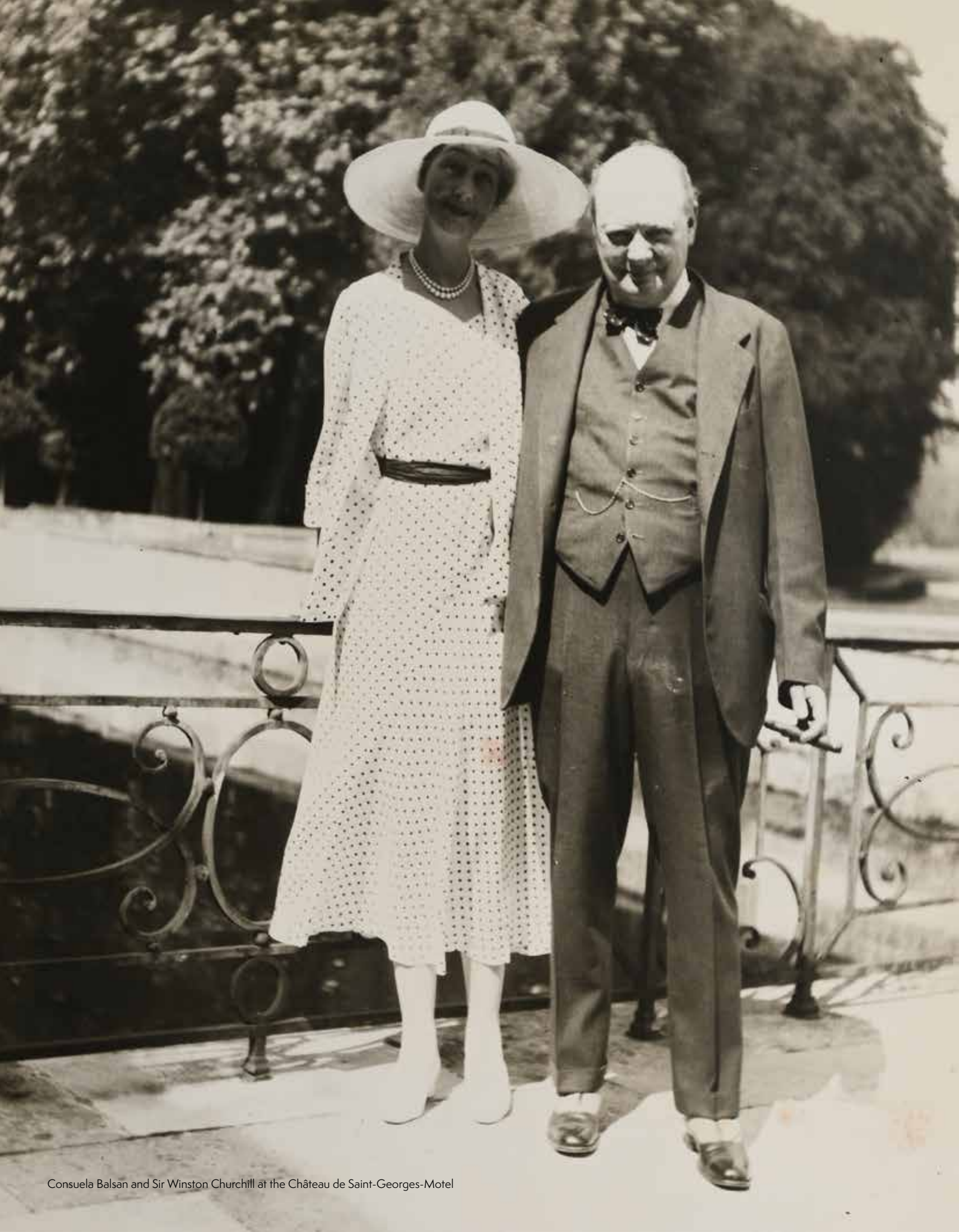
This idyllic life abruptly came to an end with the outbreak of World War II. The Balsans fled to America, never to return to Saint-Georges-Motel and settled in Palm Beach Florida. Consuelo died in 1964 and is buried in St Martin’s Church, Bladon, in Oxfordshire, next to her younger son, Ivor Spencer-Churchill.



27
ARTHUR AMBROSE MCEVOY (BRITISH 1878-1927)
PORTRAIT OF LORD IVOR SPENCER-CHURCHILL
Oil on canvas
Signed (lower left)
76 x 63cm (29¾ x 24¾in.)

Provenance:
Lord Ivor Spencer-Churchill (1898-1956)
And by family descent

£7,000-10,000



Consuela Balsan and Sir Winston Churchill at the Château de Saint-Georges-Motel

28
 VIOLET MANNERS, DUCHESS OF RUTLAND
 (BRITISH 1856-1937)
PORTRAIT OF CONSUELO, DUCHESS OF MARLBOROUGH
 Pencil
 48 x 34.5cm (18¾ x 13½in.)

Provenance:
 Lord Ivor Spencer-Churchill (1898-1956)
 And by family descent

Marion Margaret Violet Lindsay, granddaughter of 24th Earl of Crawford, was regarded as one of the great beauties of her day. In 1882, she married Henry Manners, who became 8th Duke of Rutland in 1906. She established a career as an artist and sculptor who exhibited internationally in London, Paris and America. She became a leading member of the loosely knit group of intellectual aristocrats, *The Souls*, which formed in the 1870s.

£1,000-1,500

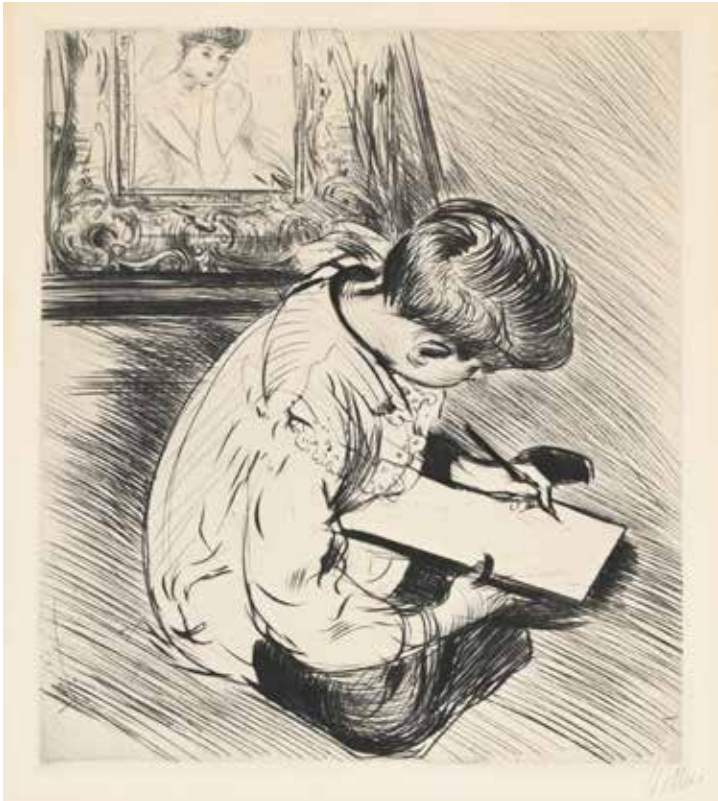


28

29
 PAUL CESAR HELLEU (FRENCH 1859-1927)
HELLEU'S SON SKETCHING, PORTRAIT OF CONSUELO, DUCHESS OF MARLBOROUGH IN THE BACKGROUND
 Drypoint
 Signed in pencil
 32.5 x 27.5cm (12¾ x 10¾in.)

Provenance:
 Lady Ivor Spencer-Churchill (née Elizabeth Cunningham)
 And by family descent

£400-600



29



30
PAUL CESAR HELLEU (FRENCH 1859-1927)
PORTRAIT OF CONSUELO, DUCHESS OF MARLBOROUGH
 Drypoint
 Signed in pencil
 39 x 17.5cm (15¼ x 6¾in.)

Provenance:
 Lord Ivor Spencer-Churchill (1898-1956)
 And by family descent

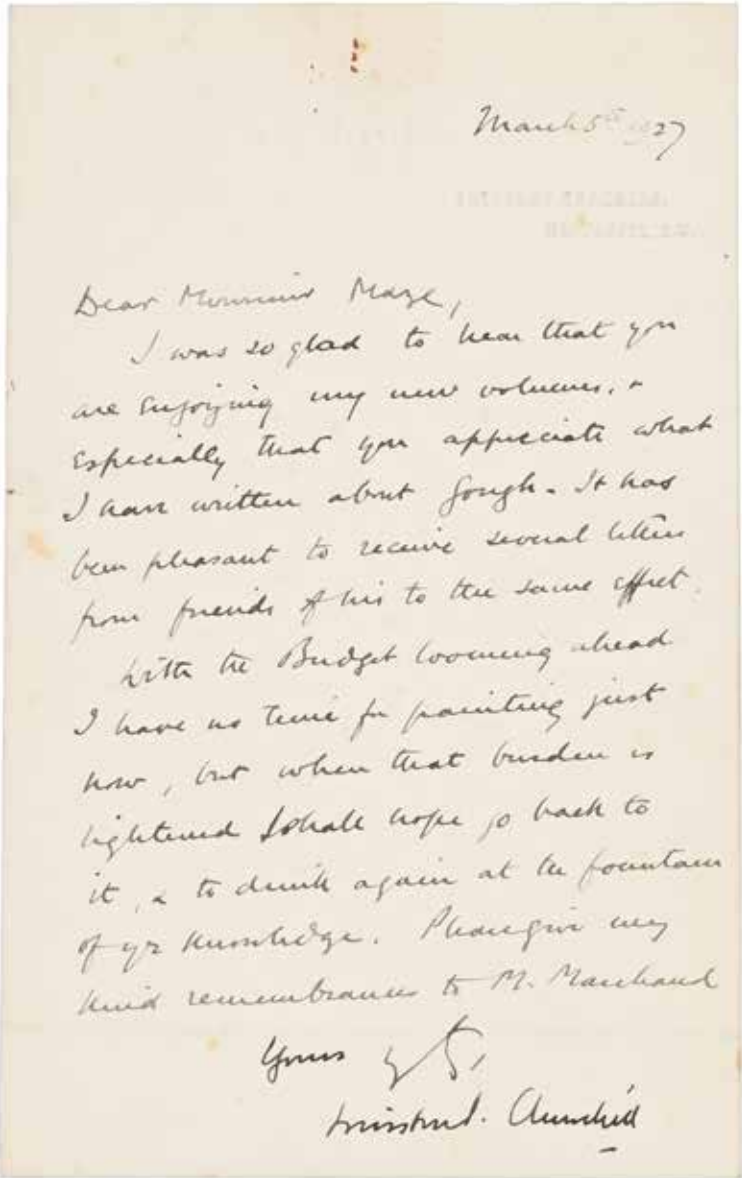
£800-1,200



31
VIOLET MANNERS, DUCHESS OF RUTLAND (BRITISH 1856-1937)
PORTRAIT OF DIANA MANNERS
 Pencil and watercolour collage
 Signed and inscribed *Diana* (lower left)
 33 x 26cm (12 x 10in.)

The present portrait is of the artist's youngest daughter, Lady Diana Manners, who was one of the most painted and photographed women of her day. In 1919 she married the diplomat, Duff Cooper (later Viscount Norwich) and partly to help finance her husband's political career, she turned to the stage.

£200-300



32
CHURCHILL, Sir Winston (1874-1965), autograph letter to Paul Maze, signed (Winston S. Churchill), 5 March 1927
 One Page, 20 x 12.5 cm (8 x 5 in.), on Treasury Chambers, Whitehall embossed headed paper

The letter opens with Churchill thanking Paul Maze for his thoughts on his latest publication, (probably volume III of *The World Crisis*, which was published that month). He continues that due to the *Budget looming ahead* I have no time for painting just now, but when that burden is lightened I shall hope to go back to it, & to drink again at the fountain of your knowledge. Churchill at this time was Chancellor of the Exchequer, in Stanley Baldwin's Conservative Government.

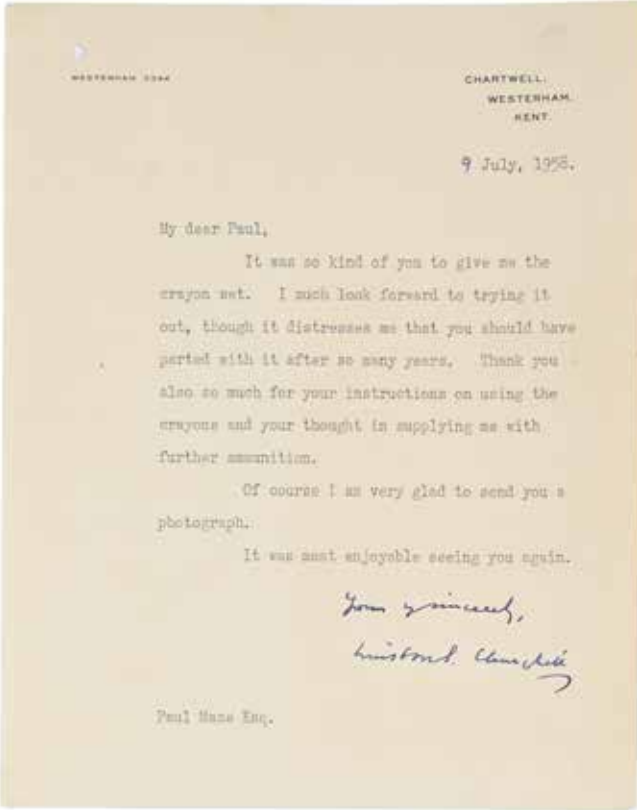
£4,000-6,000



32 (detail)



33

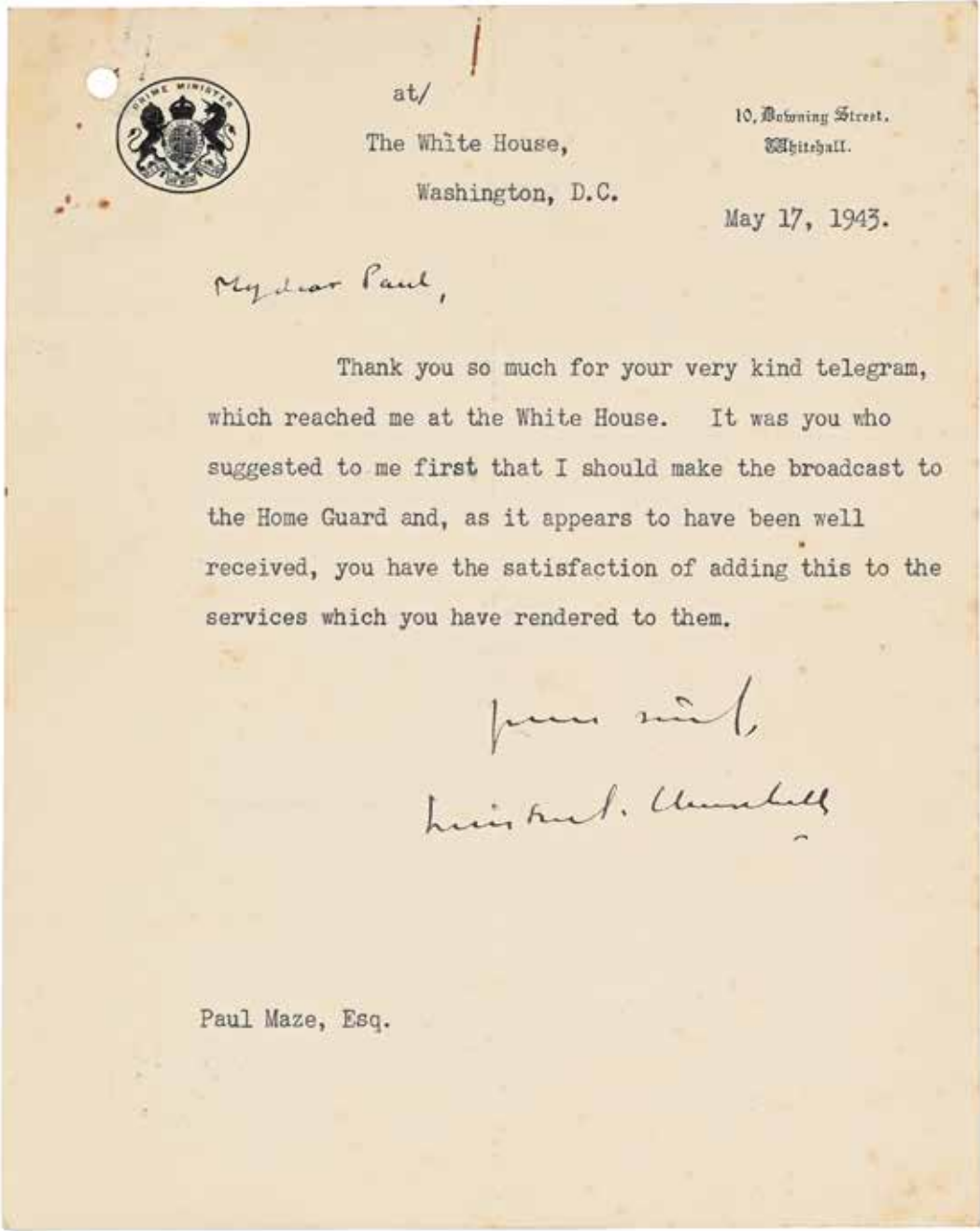


33
CHURCHILL, Sir Winston (1874-1965), fourteen typed letters, variously signed (*Winston S. Churchill, W, Winston S. C*), 20 October 1938, 23 November 1938, 10 September 1939, 21 June 1950, 12 June 1951, 17 June 1952, 5 June 1956, 30 December 1957, 3 January 1958, 9 July 1958, 19 July 1958, 3 May 1959, 24 April 1960, 29 October 1960

Fourteen pages, 24 x 19 cm (9½ x 7½ in.), and smaller, variously on Chartwell, 28 Hyde Park Gate and 10 Downing Street headed paper, the last with embossed stamp of the Prime Minister.

The topics in the letters range from a simple thanks, to discussing exhibitions, acknowledging the receipt of a gift of pastels and crayons, the gift of a drawing of Churchill's wife Clemmie, to their health and travels.

£3,000-5,000



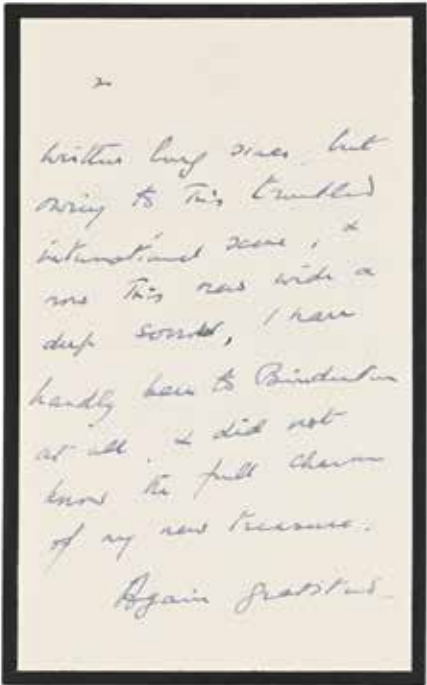
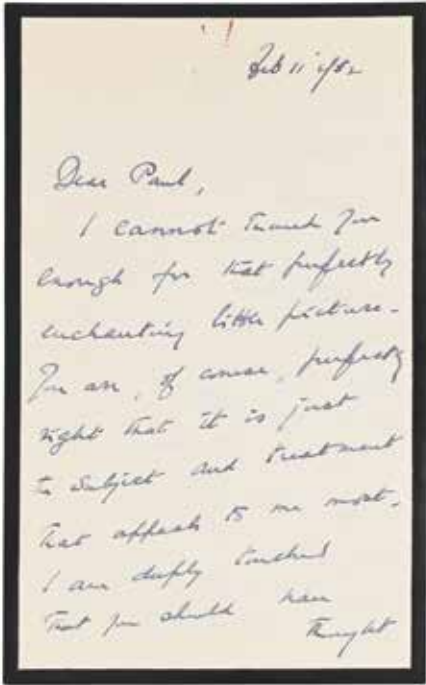
34

34
CHURCHILL, Sir Winston (1874-1965), typed letter, signed (*Winston S. Churchill*) written at The White House, Washington D.C., 17 May 1943

One page, 24 x 19 cm (9½ x 7 ½ in.), on 10 Downing Street embossed headed paper, with Prime Minister embossed stamp (upper left), written whilst at the White House, Washington D.C.

The letter is thanking Paul Maze for suggesting that Churchill address the Home Guard over the radio and saying how well it appears to have been received and that the artist should add this to the services you have rendered to the Home Guard. Churchill had addressed the Home Guard on 14 May 1943, to mark the third anniversary of the formation of the unit and praising the vital service they performed in the defence of Britain. Paul Maze served in the Home Guard during the Second World War.

£1,000-1,500



35



35 (detail)

35
EDEN, Anthony (1897-1977), two autograph letters to Paul Maze, signed (*Anthony Eden* and *Anthony*, respectively), 28 February 1938 and 11 February 1952

The first letter; one page, 20.5 x 12.5 cm (8 x 5 in.), on personal headed paper. The second letter, two pages, 19 x 11.5 (7½ x 4½ in.) on House of Commons embossed and black edged mourning paper,

The first letter: Eden is thanking Paul Maze for the present that Maze had sent. *We were moved more than anything else, by the thought that prompted you to send it.* He continues that he is going into the country for a while, but once they are settled that the artist will come and dine. On 20 February 1938, Anthony Eden had resigned from the British Government over Neville Chamberlain's appeasement towards Italy.

The second letter: Eden thanks Paul Maze for the gift of an *enchanted little picture*, which he intends to hang in his London property. The letter references the *current troubled international scene*. The day that the second letter was written, Anthony Eden appeared on the front cover of *Time Magazine*. King George VI had died on 6 February.

£200-300

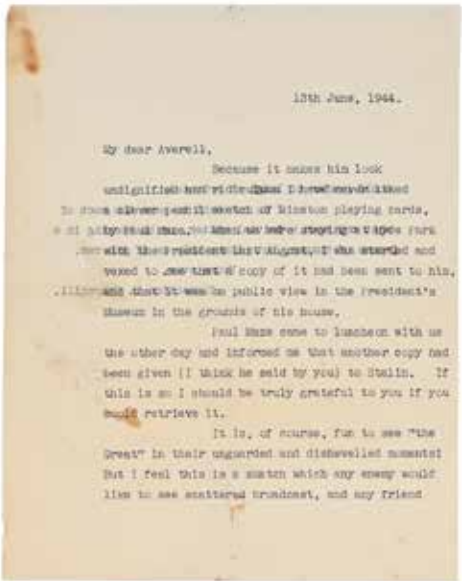
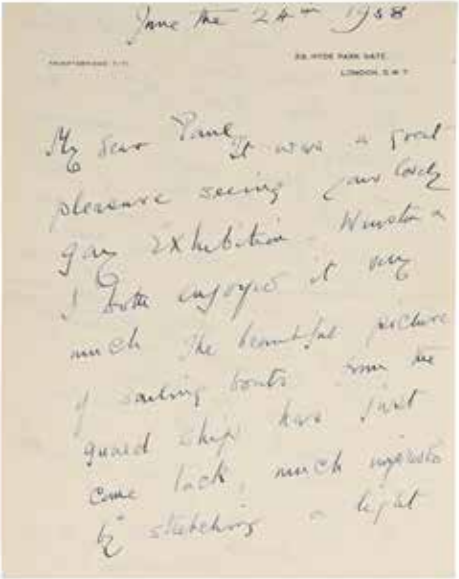
36
SPENCER-CHURCHILL, Baroness (Clementine) (1885-1977)
One autograph and six typed letters, six to Paul Maze and one to W. Averell Harriman, five signed (*Clementine S. Churchill*) and one signed (*Clementine S. C.*), 24 July 1942, 19 March 1943, 15 February 1944, 13 June 1944, 20 June 1944, 24 June 1958 and 23 December 1958.

Seven pages, 24 x 19 cm (9½ x 7½ in.), and smaller, four on 10 Downing Street embossed headed paper, one on Chartwell headed paper, one on 28 Hyde Park Gate headed paper and one on copy paper.

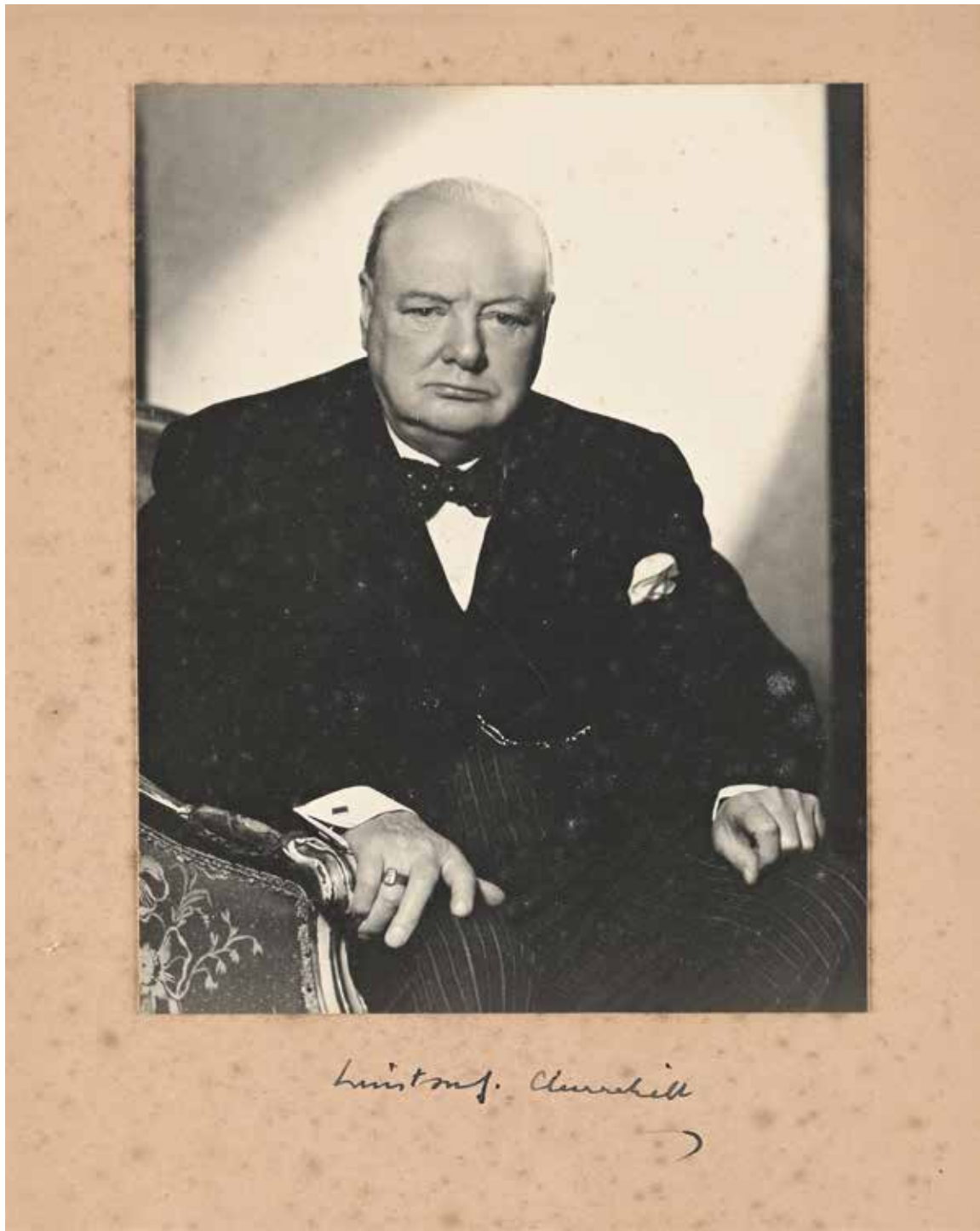
One letter thanks Paul Maze for *the lovely water colour of the proud American flag*. I have hung it in his bedroom where he can see it when he looks up when he is working in bed. Another thanks Paul Maze for a small Napoleonic scene which he fitted into one of Winston's cigar boxes and which Baroness Spencer-Churchill had *lit with a little electric bulb* and it looks quite *fascinating* - specially if the other lights in the room are put out. She is asking for further details of the subject, as she might auction it for her Aid to Russia fund. One is a copy of a letter to Averell Harriman, then US Ambassador to the Soviet Union, asking the recipient to ask Stalin for a drawing of Winston Churchill back. She wrote *Because it makes him look undignified and ridiculous I have never liked a clever pencil sketch of Winston playing cards*. She continues *When we were staying at Hyde Park with the President last August, I was startled and vexed to see a copy of it had been sent to him, and that it was on public view in the President's museum in the grounds of his house...If is, of course, fun to see "the Great" in their unguarded and dishevelled moments! But I feel this is a sketch which any enemy would like to see scattered broadcast, and any friend would prefer to laugh at privately*. A fourth letter discusses not publishing a photograph of Hitler, as it shows *Hitler in a much more favourable light than he is usually depicted here*. He *certainly seems tense and even fanatical, but not at all abnormal*. Or even very *unpleasant*. Two others are thankyou letters variously for strawberries and for a painting to the Golden Book of Roses, compiled for their Golden Wedding. The handwritten letter to Paul Maze discusses the artist's recent exhibition which the Churchills enjoyed seeing. She goes on to discuss Winston's health, *his strength is sadly diminished and he grows weaker, week by week - the strain of the war years is showing now*. She says that they are *going on Friday to Blenheim till Monday (Private he now has 2 male Nurses)*.

William Averell Harriman (1891-1986) was an American businessman and politician, who served as US Ambassador to the Soviet Union (1943-6) and the United Kingdom (1946-7), as well as 48th Governor of New York (1955-9).

£1,000-1,500



36



37

37
 VIVIENNE (FLORENCE VIVIENNE MELLISH) (BRITISH 1889-1982)
 SIR WINSTON CHURCHILL
 Vintage black and white photograph
 Signed by Churchill (to mount); stamped with the photographer's stamp (verso)
 14 x 10.8cm (5½ x 4¼in.)

This portrait was one of Churchill's favourites and used for his election campaign of 1950. Mellish was one of the leading society photographers of her time and her son was married to Churchill's daughter Sarah.

£2,000-3,000



38

38 λ
 PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
 NEW YORK HARBOUR
 Watercolour
 Signed, inscribed and dated NY 1952 (lower right)
 38.5 x 55cm (15 x 21½in.)

£3,000-5,000



39 λ
 PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
 LONG ISLAND, NEW YORK
 Pastel on buff paper
 Signed (lower right)
 25 x 16.5cm (9¾ x 6¼in.)

£600-800

40 λ

PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)

*LAURANCE AND MARY ROCKEFELLER WITH ETIENNE
AND MARGARET MAZE, FIRE ISLAND, OFF LONG ISLAND*

Oil on canvas

Signed with initials (lower right)

56 x 76cm (22 x 29¾in.)

£6,000-8,000



40



41

41 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
PORTRAIT OF LARRY
Red chalk on buff paper
Signed and titled (lower right)
24 x 25cm (9¼ x 9¾in.)

Larry was the first of a long line of King Charles spaniels that became a passion for Maze. Larry was bred by Lady Ivor Spencer Churchill, the wife of Lord Ivor Spencer-Churchill and given to Maze as a present. He named him "Larry" after his friend and patron Laurance Rockefeller.

£200-300



43

43 λ
PAUL MAZE (FRENCH/BRITISH 1887-1979)
THE KITCHEN TABLE
Oil on canvas
Signed (upper right)
85.5 x 118.5cm
(33½ x 46½in.)

Following the First World War, Maze established his studio at 13 rue Bonaparte, Paris, where André Derain and Segonzac occupied neighbouring studios on the same floor. The composition can be considered alongside Derain's *La Table de cuisine*, painted between 1922 and 1925 and now in the Musée de l'Orangerie, Paris.

£4,000-6,000

44 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
STILL LIFE WITH PINK ROSES
Oil on canvas
Signed (lower right)
65 x 50.5cm (25½ x 19¾in.)

£2,000-3,000



44



42

42 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
CAT SLEEPING
Pastel on buff paper
Signed (lower right)
16.5 x 23.5cm (6¼ x 9¼in.)

£600-800



45

45 λ
 PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
SEVEN SISTERS
 Watercolour and pencil
 Signed (lower right)
 19.5 x 32cm (7½ x 12½in.)

£600-800



46

46 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
THE SOLENT
 Pastel on buff paper
 Signed (lower left)
 26.5 x 36cm (10¼ x 14in.)

£800-1,200



47

47 λ
 PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
COWES REGATTA
 Oil on canvas
 Signed (lower left)
 73 x 91.5cm (28½ x 36in.)

£8,000-12,000

48 λ

PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)

COWES WEEK, WITH HMY BRITANNIA

Oil on canvas

Signed (lower right); further signed and inscribed Cowes (to stretcher verso)

73.5 x 93cm (28¾ x 36½in.)

The present work depicts the racing yacht HMY Britannia among the fleet. Built for the future King Edward VII in 1893 and extensively raced by his son King George V, *Britannia* became one of the most celebrated racing yachts of her generation. It has been suggested that the large steam yacht lying offshore may be HMY Victoria and Albert III, George V's official Royal Yacht, which Maze is known to have depicted offshore during Cowes Regatta.

Maze was a familiar figure at the regatta and is recorded as painting from the end of the Royal Yacht Squadron pier.

£10,000-15,000



Paul Maze painting at the pier, Cowes, 1954



48



49 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
COWES
Oil on canvas
Signed (lower right); further signed and titled
(to stretcher verso)
38.5 x 55cm (15 x 21½in.)

£2,000-3,000



51 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
ST MALO
Oil on canvas
Signed (lower right)
65 x 92.5cm (25½ x 36¼in.)

Provenance:
Lord Ivor Spencer-Churchill (1898-1956)
And by family descent

Formerly in the collection of Lord Ivor Churchill, this painting (and lot 9) belongs to a period shaped by Maze's close contact with artists including Édouard Vuillard and Paul Signac. The harbour provides a framework for exploring shifting coastal light: colour changes across water, sky and boats, while quays, masts, trees and architecture gives the composition a strong underlying structure.

£5,000-8,000



52

52 λ
PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
 MONACO
 Pastel
 54.5 x 75cm (21¼ x 29½in.)
 £3,000-5,000



53 (recto)

53 λ
PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
 VIEW OF A MOROCCAN TOWN
 Watercolour over pencil heightened with black
 Signed (lower right)
 47 x 62cm (18½ x 24¼in.)

With a study of a figure playing a guitar (verso).

Provenance:
 Lord Ivor Spencer-Churchill (1898-1956)
 And by family descent

£800-1,200



54

54 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
 GONDOLAS ON THE GRAND CANAL WITH SANTA MARIA DELLA SALUTE, VENICE
 Ink and grey wash
 Signed and dated 1964 (lower right)
 40.5 x 105cm (15¾ x 41¼in.)

£4,000-6,000



55

55 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
WHITEHALL, LONDON
 Watercolour
 Signed (lower right)
 54 x 75.5cm (21¼ x 29½in.)
 Provenance:
 Lord Ivor Spencer-Churchill (1898-1956)
 And by family descent
 £2,000-3,000



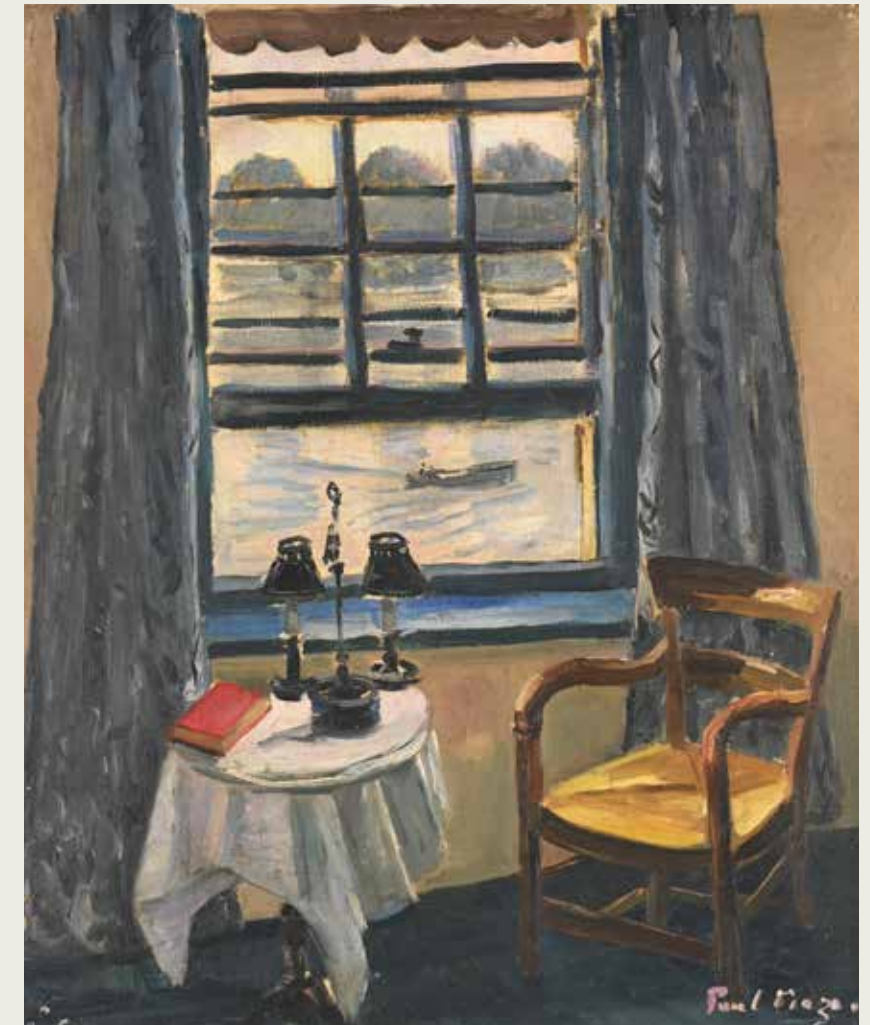
56

56 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
THE RIVER THAMES WITH THE TOWER OF LONDON AND TOWER BRIDGE, LONDON
 Watercolour
 Signed (lower left)
 55 x 74.5cm (21½ x 29¼in.)
 £2,000-3,000



57

57 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
BATTERSEA BRIDGE, LONDON
 Oil on canvas
 Signed (lower left)
 50.5 x 65cm (19¾ x 25½in.)
 Provenance:
 Lord Ivor Spencer-Churchill (1898-1956)
 And by family descent
 £4,000-6,000



58

58 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
VIEW FROM A WINDOW OVERLOOKING A RIVER
 Oil on canvas
 Signed (lower right)
 55 x 46cm (21½ x 18in.)
 £3,000-5,000



59



59 λ
 PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
BELVOIR CASTLE
 Pastel on buff paper
 Signed (lower left)
 25.5 x 36.5cm (10 x 14½in.)

£1,000-1,500

60 λ
 PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
DRIVE AT BELVOIR CASTLE
 Pastel
 Signed and dated 1952 (lower right)
 74.5 x 53.5cm (29¼ x 21in.)

£1,500-2,500

61 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
CHRIST CHURCH, OXFORD
 Pastel on buff paper
 Signed, inscribed and dated *For Ivor/1949* (lower right)
 23.5 x 32.5cm (9¼ x 12¾in.)

£1,000-1,500



61

62 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
BRIGHTON BEACH SCENE
 Pastel on buff paper
 Signed twice (lower left and right)
 25 x 33.5cm (9¾ x 13in.)

£1,000-1,500



62



63

63 λ
 PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
AN ESTUARY, HAMPSHIRE
 Oil on board
 Signed (lower right)
 24 x 72cm (9¼ x 28¼in.)

£1,500-2,500



64

64 λ
 PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
BEACH SCENE WITH DUNES
 Oil on board
 Signed (lower left)
 14 x 46cm (5½ x 18in.)

£800-1,200

65 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
*AN ESTUARY WITH A DISTANT
 BRIDGE*
 Oil on canvas
 54 x 81cm (21¼ x 31¾in.)

Provenance:
 Lord Ivor Spencer-Churchill
 (1898-1956)
 And by family descent

£2,000-3,000



65

66 λ
 PAUL LUCIEN MAZE
 (FRENCH/BRITISH 1887-1979)
*AN ESTUARY SCENE WITH
 LIGHTHOUSE*
 Watercolour
 Signed (lower right)
 45 x 57cm (17½ x 22¼in.)

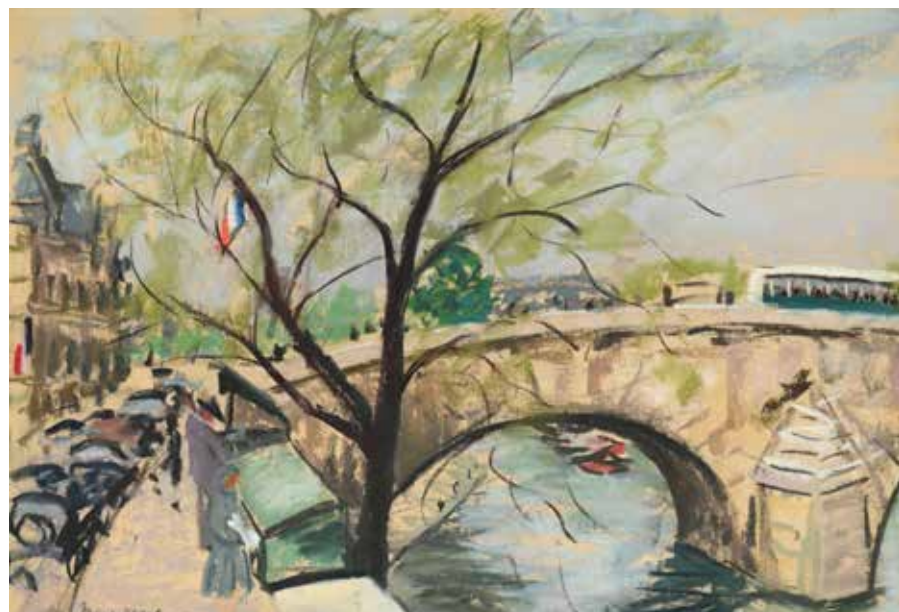
£1,000-1,500



66

“It is perhaps in his own native Normandy and in the neighbouring Ile de France that his exquisite feeling for tone and atmosphere find freest play. Those regions, blest with clearer, purer light than any other part of northern Europe, provide him with the surest opportunity of excelling in direct, spontaneous, plein-air painting...In this genre he is supreme.”

LORD IVOR SPENCER-CHURCHILL, 1939



67

67 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
PONT NEUF FROM THE QUAI DES GRANDS
AUGUSTINS, PARIS
Pastel on buff paper
Signed and dated 1955 (lower left)
35.5 x 53.5cm (13¾ x 21in.)

£2,000-3,000



68

68 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
PLACE VENDÔME, PARIS
Pastel on buff paper
Signed (lower left)
25 x 35cm (9¾ x 13¾in.)

£800-1,200



69

69 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
NOTRE DAME SEEN FROM ILE SAINT LOUIS
Pastel
Signed and dated 46 (lower right)
53.5 x 74cm (21 x 29in.)

£3,000-5,000



70

70 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
VIEW FROM MONTMARTRE, PARIS
Pastel on buff paper
Signed and dated 1955 (lower left)
35.5 x 53cm (13¾ x 20¾in.)

£1,000-1,500



71

71 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
PONT NEUF, PARIS
Pastel on buff paper
Signed and dated 1938 (lower left)
54 x 74cm (21¼ x 29in.)

Executed in 1938.

Provenance:
Lord Ivor Spencer-Churchill (1898-1956)
And by family descent

Exhibited:
London, Wildenstein & Co Ltd, *Paul Maze Exhibition*, 16 June - 8 July 1977, cat. no. 91

Literature:
Anne Singer, *Paul Maze, The Last Impressionist*, Arum Press, 1983, p.47, illus.

£3,000-5,000



72

72 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
PLACE DE LA CONCORDE, PARIS
Oil on canvas
Signed (lower left)
46 x 61cm (18 x 24in.)

£4,000-6,000

LE CHÂTEAU DE SAINT-GEORGES-MOTEL

Le Chateau de Saint-Georges-Motel, situated in Northern France, was built in the early 17th Century by René de Pilliers and Charlotte de Trousseauville.

Following Consuelo Duchess of Marlborough's divorce from the 9th Duke of Marlborough in 1921, she married Colonel Jacques Balsan and they purchased the Château as a summer house, employing Maison Jensen to redesign the interior.

In her autobiography, *The Glitter and The Gold*, Consuelo describes the Maze family staying at the Château; *Here at St George Motel, we were privileged to become hosts to a number of friends to whom we lent small houses on the estate. This group of artists, musicians and writers centred around Paul Maze. Paul is an artist not only in oils and pastels, but also in his truly bohemian mode of life. He faced life with the same equanimity as he had during the war and lived gaily in the moulin with his Scottish wife and their two children and the six already born to her. They lived there during the summers and gathered around them painters such as Dunoyer de Segonzac, Simon Levy and the lovely Odette des Garets.* (Consuelo Vanderbilt Balsan, *The Glitter and The Gold*, New York, 1952)



Château de Saint-Georges-Motel, home of Consuelo and Jacques Balsan



Margaret Maze and Consuelo Vanderbilt Balsan at Le Château de Saint-Georges-Motel, 1933

73 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
DETAIL OF CHÂTEAU DE
SAINT-GEORGES-MOTEL
Pastel on blue/grey paper
Signed (lower left)
30.5 x 34.5cm (12 x 13½in.)

£600-800



73

74 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
LE CHÂTEAU DE SAINT-GEORGES-MOTEL
Pastel on buff paper
Signed (lower right)
25 x 35cm (9¾ x 13¾in.)

£400-600



74



75

75 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
PARC, LE CHÂTEAU DE SAINT-GEORGES-MOTEL
Pastel on buff paper
Signed and dated 1938 (lower left)
50 x 34cm (19½ x 13¼in.)

Exhibited:
London, Wildenstein & Co Ltd. *Paul Maze Exhibition*,
16 June - 8 July 1977, cat. no. 2

£600-800



76

76 λ
ANDRE DUNOYER DE SEGONZAC
(FRENCH 1884-1974)
FREDERIC ET DESLAURIERS
Ink
Inscribed (lower right)
32.5 x 24cm (12¾ x 9¼in.)

Provenance:
Lord Ivor Spencer-Churchill (1898-1956)
And by family descent

Exhibited:
London, Wildenstein,
February - March 1972

This lot depicts the characters Frederic
Moreau and Charles Deslauriers
from Gustave Flaubert's *L'Education
Sentimentale*

£200-300



77

77 λ
SIMON LEVY (FRENCH 1886-1973)
STILL LIFE WITH SKULL
Oil on board
Signed (lower right)
27 x 35cm (10½ x 13¾in.)

Provenance:
Lord Ivor Spencer-Churchill (1898-1956)
And by family descent

£200-300



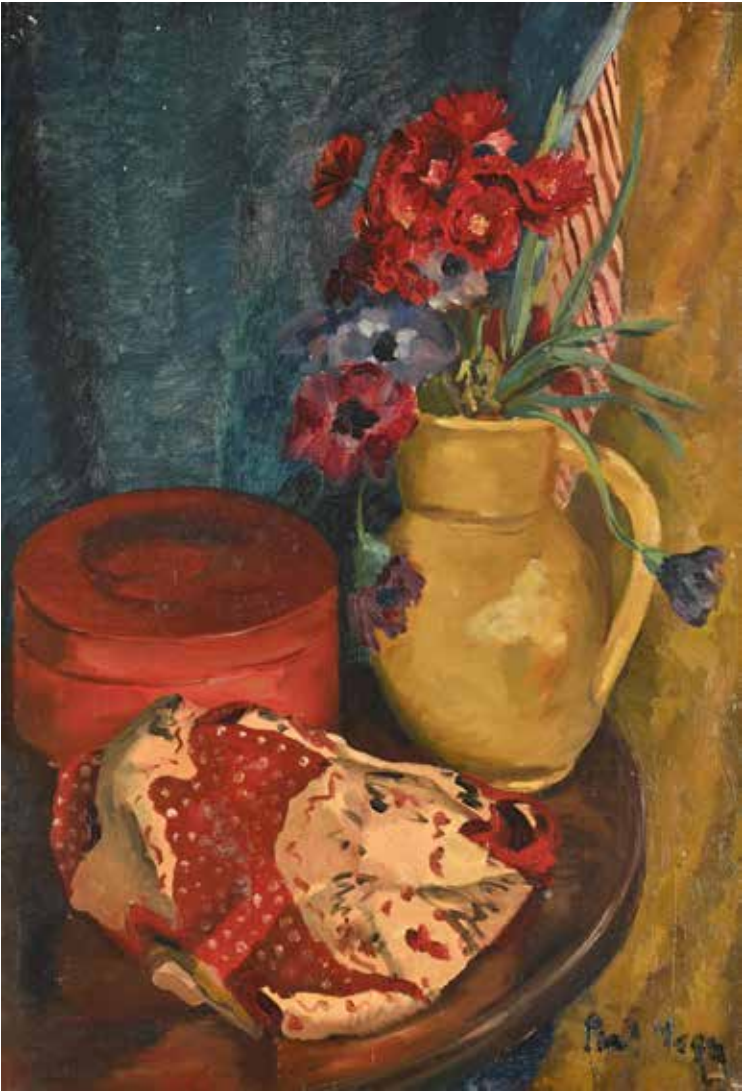
78

78 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
STILL LIFE WITH SCULPTURE
Oil on board
Signed (lower right)
36 x 71.5cm (14 x 28in.)

£5,000-8,000

79 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
STILL LIFE OF A TABLE WITH A JUG OF FLOWERS
Oil on canvas
Signed (lower right)
55 x 38.5cm (21½ x 15in.)

£2,000-3,000



79

OTHER PROPERTIES



80

80 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
JESSIE BRUSHING HER HAIR
Pastel
Signed (lower right)
25.5 x 37cm (10 x 14½in.)

£400-600



81

81 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
JESSIE IN THE BATHROOM
Pastel
Signed (lower right)
26.5 x 36.5cm (10¼ x 14¼in.)

£300-500



82

82
PAUL CESAR HELLEU (FRENCH 1859-1927)
ÉTUDE DE DEUX TÊTES, MEDJÉ CONQUY
Black, red and white chalks
Signed and dated 1913 (lower right)
54 x 38cm (21¼ x 14¾in.)

Provenance:
Private Collection, Lady Redesdale (1880-1963)
Nancy Mitford (1904-1973)
Jessica Mitford (1917-1996)
Sale, Sotheby’s London, 2 April 1998, lot 138

Literature:
Frédérique de Watrigant (ed.), *Paul-César Helleu*, Paris, Somogy Éditions, 2014, p. 195, illus.

The present drawing was once in the collection of Lady Redesdale (née Sydney Bowles), wife of 2nd Baron Redesdale. Apparently, the drawing hung in her house on the Scottish island of Inch Kenneth. Jessica Mitford acquired the drawing when she bought her sister Nancy out of the property following Lady Redesdale’s death.

Jessica Mitford, the fifth of six daughters, spent most of her adult life in California, leaving England in 1939 with her first husband, Esmond Romilly, nephew of Winston Churchill. He was killed in action in November 1941, whilst serving in the Canadian Air Force. In 1943, she then married lawyer, Robert Treuhaft and the family moved to California, where Treuhaft specialised in labour and race legal cases. Jessica became heavily involved in the Civil Rights Movement, wrote several books exploring aspects of American life, as well as biographies, including of Philip Toynbee and was a popular lecturer and appeared on several television programmes.

We are grateful to Les Amis de Paul-César Helleu for confirming the authenticity of this work which will be included in the *Catalogue raisonné digital de l’œuvre de Paul-César Helleu* under the reference APCH DE1-3234.

£2,000-3,000



83

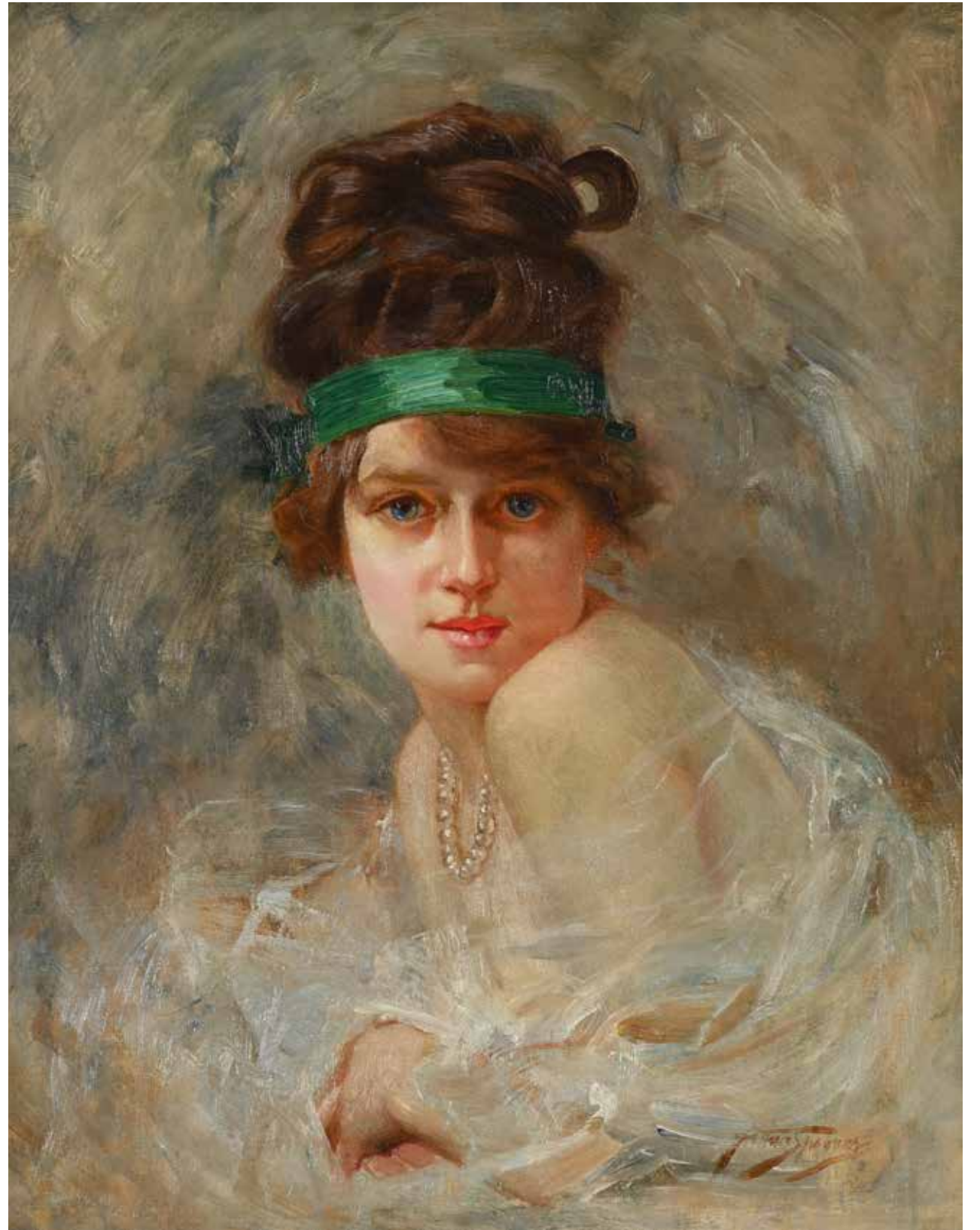
83 λ
SIR GERALD FESTUS KELLY
(BRITISH 1879-1972)
*PORTRAIT OF REGINA,
COUNTESS OF LISBURN*
Oil on canvas
Annotated for transfer (along lower edge);
inscribed *Doña Regina. III.* and dated *Feb.*
24 (to canvas overlap verso)
106 x 75cm (41½ x 29½ in.)

Provenance:
Sale, Christie's, London, *The Contents of the Studio of the late Sir Gerald Kelly*,
8 February 1980, lot 157

Maria Isabel Regina Aspasia Vaughan (née Bittencourt), Countess of Lisburne (1895-1944) was the daughter of Don Julio Bittencourt, attaché to the Chilean Legation in London. Her parents were renowned for hosting glamorous parties at the Ritz and were described by one newspaper as 'simply terrifically and tropically rich'. She was presented at court in 1912 and two years later married Ernest Edmund Henry Malet Vaughan, 7th Earl of Lisburne.

Kelly painted the sitter on several occasions. In the artist's studio sale at Christie's in 1980 there were three portraits of Regina, Countess of Lisburne, including the present work and there is a further portrait of the Countess painted in 1926, (Ferens Art Gallery, Hull, Yorkshire).

£4,000-6,000



84

84 λ
ARTHUR SPOONER (BRITISH 1873-1962)
PORTRAIT OF A FLAPPER GIRL
Oil on canvas
Signed (lower right)
51 x 40.5cm (20 x 15¾in.)

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

£6,000-8,000

85 λ

EDWARD WOLFE (BRITISH 1897-1982)

BASSOUTO BOY

Oil on board

Signed (lower left)

67 x 33.5cm (26¼ x 13in.)

Executed in 1920.

Provenance:

Private collection, Enslin du Plessis (1894-1978)

Sale, Sotheby's, London, 1 October 1997, lot 196

Sale, Sotheby's, London, 5 September 2004, lot 141

Sale, Lot's Road Auctions, London, 5 September 2021, lot 372

Edward Wolfe moved to London from South Africa, during the First World War to study, initially at Regent's Street Polytechnic and then at the Slade School of Art. Whilst at the Slade he met Nina Hammett, who introduced him to Roger Fry. By 1917, he was invited to join the Omega Workshops, for whom he designed and painted furniture in a bold Fauvist palette. Wolfe was deeply influenced by the work of Matisse, Modigliani and Gauguin, absorbing their painterly style and vibrant palette. His work was characterised by bold colours and carefully observed, simplified forms, with a focus on everyday life and the people and landscapes he encountered.

Wolfe was part of a group of artists who were inspired by European and particularly French modern art and became integral in the development of Modern British Art, helping to create a movement that transformed the wider European modernism into a distinctly British idiom. Throughout his life, Wolfe exhibited widely in both Britain and abroad. He exhibited at the London Group for the first time in 1918 and was subsequently elected a member of the group in 1923. He became a member of the Seven and Five Society, between 1926 and 1931. Wolfe's first solo exhibition took place in Johannesburg in 1920 and in London (at the Mayor Gallery) in 1926. He exhibited at the Royal Academy between 1951 and 1970, was elected an Associate of the Royal Academy in 1967 and became a full member in 1972 at the age of 75.

Wolfe travelled extensively, spending part of the 1920s in Paris and Italy and long periods in Mexico and North America, as well as back in his native South Africa. During the Second World War, he worked as a BBC censor.

Wolfe met the artist and journalist Enslin du Plessis at the exhibition of Wolfe's work at Leon Levson's gallery in Johannesburg in 1920. Du Plessis served in the Middle East during World War I and acted as correspondent for various South African newspapers. He took up painting when he was in his 30s and exhibited in Britain from the late 1920s, exhibiting at several of the leading Mayfair Galleries of the period, including Goupil, Leicester Galleries and Roland Browse and Delbanco.

Following the success of his 1920 exhibition and before he returned to London, Wolfe was invited to stay near the gold mines of Village Deep. The violinist Zelma Whitehouse and her husband lent Wolfe a house near the mine and he set up studio in an empty barracks in the mine workers' compound. As William Plomer stated, the resulting drawings from this visit captured *'in a flowing line the shapely sadness and exiled vigour of naked black miners'* and as John Russell Taylor noted, in the process Wolfe found *'a new strength and tension...he was fascinated by the heroic aspect of the miners, their physical beauty and dignity, as he was by the stark shapes of the nearby landscape, something which returned to haunt him for the rest of his life'* (John Russell Taylor, *Edward Wolfe*, Trefoil Books, 1986, p. 28).

£7,000-10,000



86 λ

DUNCAN GRANT (BRITISH 1885-1978)

PORTRAIT OF PATRICK NELSON, SEATED

Oil on board

Signed with initials (verso)

62.5 x 37.5cm (24½ x 14¾in.)

Provenance:

The artist's estate

Sale, Christie's, South Kensington, 29 May 2012, lot 499

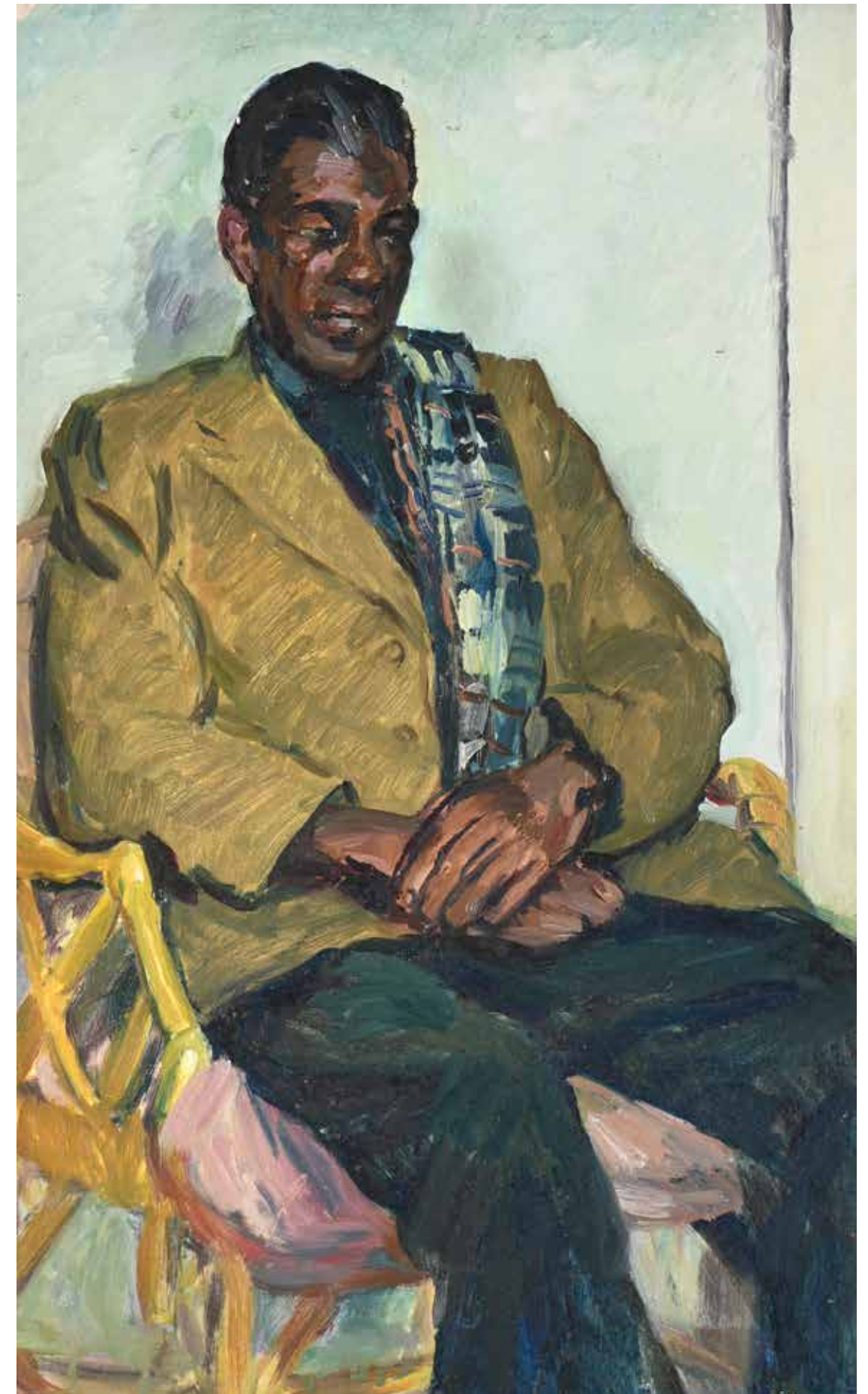
Literature:

Gemma Romain, *Race, Sexuality and Identity in Britain and Jamaica: The Biography of Patrick Nelson 1916-1963*, Bloomsbury, 2017, pp.194-5, illus. p. 194 (in black and white) and on the front cover (in colour)
Frieze Masters issue 8, *Black in Bloomsbury*, 25 September 2019

Patrick Nelson (1916-1963) was born into a conservative Catholic working-class family in Kingston, Jamaica. His father was the celebrated wicket-keeper, Leopold Nelson. Nelson found early work as a valet in Jamaica, before meeting Lord Stanley who invited Nelson to become his valet, at his seat Penrhos, Wales in 1937. After briefly returning to Jamaica and spending time in Bristol, Nelson moved to London in 1938, to study law, where he met Duncan Grant, possibly either at the Shim Sham Club or the Café Royal. Coincidentally, Grant's grandfather, Sir Peter Grant, had been colonial governor in Jamaica in the 1870s. Nelson became Grant's lover and model and posed for a number of portraits by the artist, the first being completed in August 1938. Nelson also modelled for Edward Wolfe. Grant and Nelson remained close, corresponding regularly throughout their lives and there are a number of letters from the sitter to the artist preserved in the Tate, London.

In 1940, Nelson joined the Auxiliary Military Pioneer Corps and was posted to France as part of the British Expeditionary Forces. He was wounded and captured by the Germans in May 1940. He spent the rest of the war as a prisoner of war. Whilst a prisoner, Grant who was designated Nelson's next of kin, sent him parcels and law books, through the Red Cross. On his release, Nelson returned to Jamaica, where he remained until he decided to revisit London in about 1960 and the present painting was painted sometime after Nelson's return to London and his death, from a heart attack, in 1963. Grant has captured his friend, at ease, with his hands folded, elegantly dressed, with an Omega Workshop scarf draped across him.

£10,000-15,000





87

87
DAME ETHEL WALKER (BRITISH 1861-1951)
SEATED NUDE WITH MANDOLIN
 Oil on canvas
 91 x 71cm (35¾ x 27¾in.)

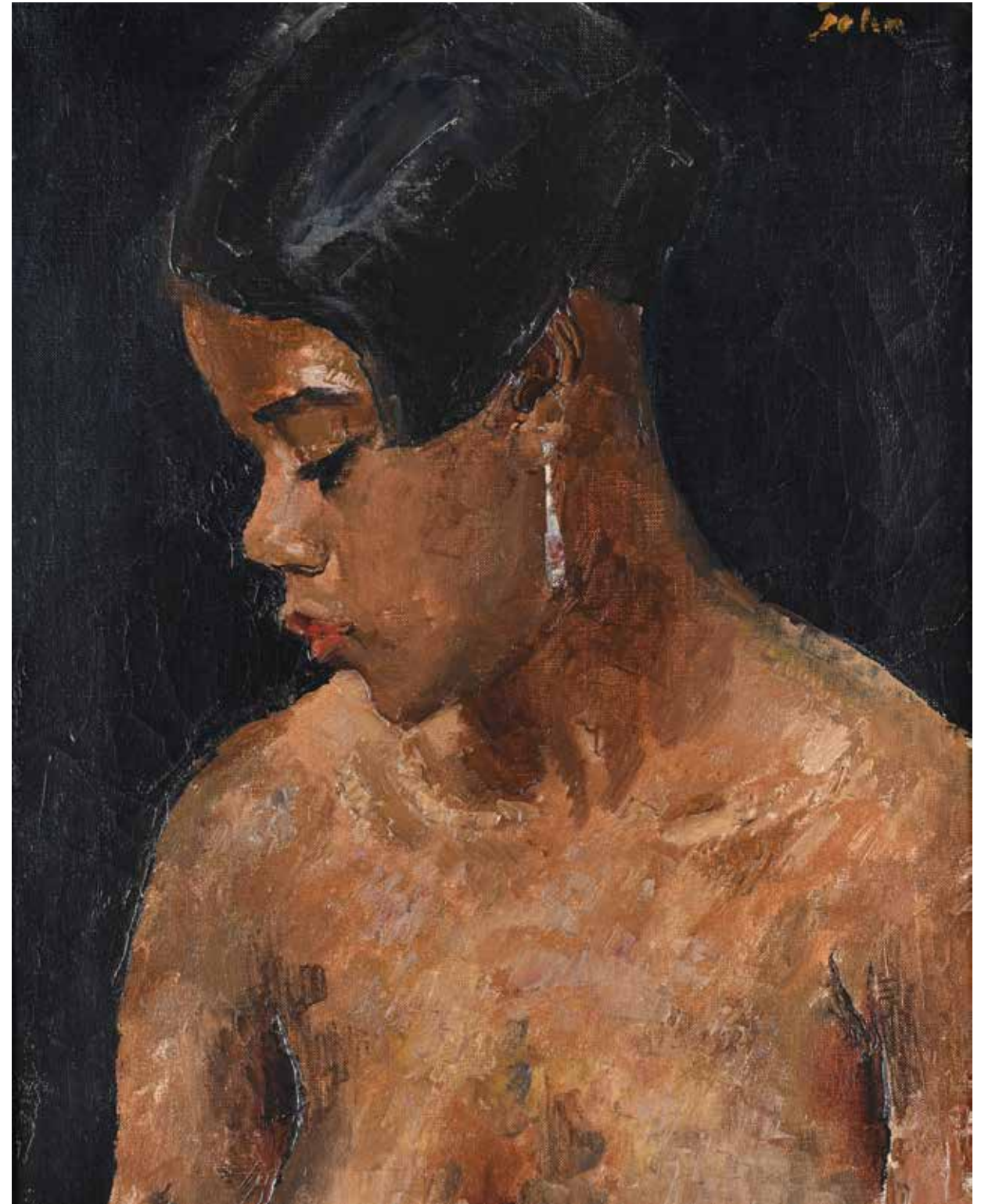
Provenance:
 Sale, Christie's London, 20 June 1995, lot 62

Exhibited:
 Manchester, 1934

Walker became one of the leading artists of her generation, representing Britain on six occasions at the Venice Biennale between 1922 and 1936, as well as at the World Trade Fair, Chicago in 1939. She became particularly celebrated for her portraits and appears to have been a popular choice with her fellow artists; Lucien Pissarro, Orovida Camille Pissarro, a young Barbara Hepworth and Vanessa Bell number amongst her sitters. She was known for having a furious energy and a great confidence in her own abilities, as well as a determination to be seen as equal to her male counterparts. She was elected the first female member of the NEAC and in 1940, age 79, she was elected an ARA. Three years later, Walker was awarded DBE in 1943, only the second female artist to gain such a recognition (Laura Knight having been similarly awarded in 1929).

The present portrait is characteristic of Walker's spontaneous, loose, almost impressionistic brushwork and her sensitive portrayal of her sitters.

£2,000-3,000



88

88 λ
AUGUSTUS JOHN (BRITISH 1878-1961)
PORTRAIT OF A WOMAN
 Oil on canvas
 Signed (upper right)
 51 x 41cm (20 x 16in.)

Provenance:
 Arthur Tooth and Sons Ltd., London

Exhibited:
 London, Arthur Tooth and Sons Ltd., *Recent Developments in British Painting*, 1-17 October 1931, no. 56

£8,000-12,000

89 λ

AUGUSTUS JOHN (BRITISH 1878-1961)

MODEL FROM BRITISH GUIANA

Oil on canvas

Signed (upper right)

117 x 71.5cm (46 x 28in.)

Painted circa 1937.

Provenance:

Arthur Tooth and Sons Ltd., London

Sale, Sotheby's, London, 10 June 1998, lot 150

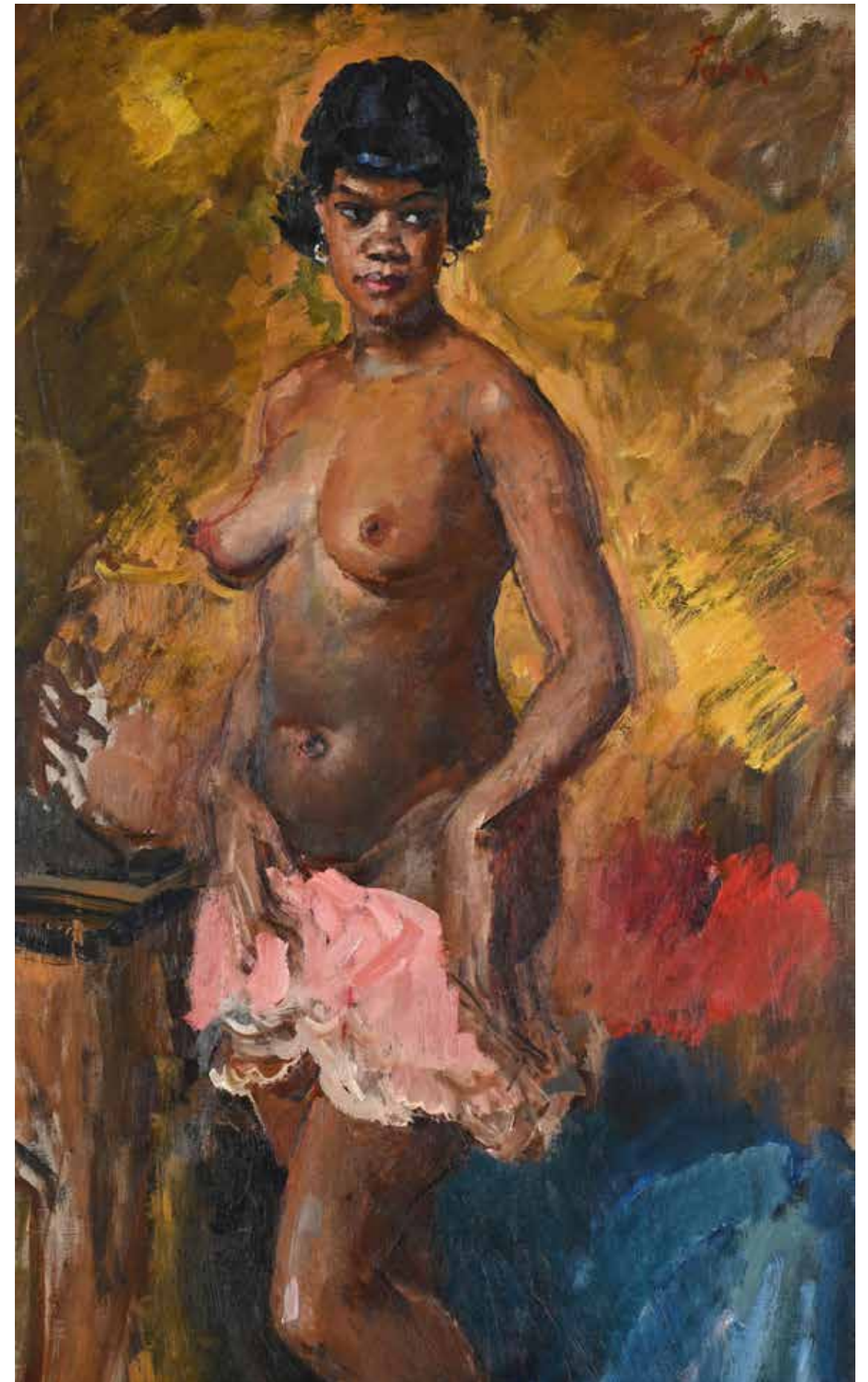
Exhibited:

London, Arthur Tooth and Sons Ltd, *Paintings and Drawings not previously exhibited by Augustus John, O.M., Royal Academician*, 15-30 March 1961, cat. no. 11

As early as 1911, John had expressed a desire to visit the West Indies, writing to Dorelia, *I think Jamaica would be a nice place to go and work*. (Michael Holroyd, *Augustus John, A Biography*, Heineman, 1974, vol. II, p. 141). However, it was not until 1937 that he finally visited, arriving in March and staying until May. He found the landscape *altogether too fertile*, although parts of it reminded him of North Wales. However, he was captivated by the people he encountered and found that he was *painting with a renewal of energy quite remarkable and will not cease til I have accomplished much* (*op. cit.* p. 142). He was keen to live simply whilst there and rejected the formal, colonial way of life as much as possible.

The portraits that were produced during this period are characterised by a bold, direct approach and strong sense of the personality of his sitters. Several of his West Indian portraits were exhibited at Tooth's in May-June 1938, where they caused a sensation, virtually selling-out and with glowing press articles. The present portrait appears not have been exhibited in this earlier exhibition, but was amongst the 49 previously unexhibited works, shown at Tooth's in 1961. Whether the artist met the sitter when he was in Jamaica, or in London is unknown.

£20,000-30,000





90

90

Property from the Private Collection of Raymond Tooth

NARCISSE GIULBERT (FRENCH 1878-1942)
LA SEINE AU PRE-AUX-LOUPS, EFFET DU MATIN
Oil on canvas
Signed (lower right); further signed and inscribed *Brume du matin, Pré-aux-Loups* (verso)
46.5 x 61cm (18¼ x 24in.)

Born in Bouville, south of Paris in 1882, the death of Guilbert’s father in 1890 resulted in the family moving to Rouen. It was here with the encouragement of painter Joseph Delattre, founding member of the École de Rouen, that Guilbert enrolled in the École des Beaux Arts. A bursary allowed him to travel to Brittany in 1910 but he remains best known for his Normandy landscapes in and around Rouen.

The present work depicts the Seine at Pré-aux-Loups in Rouen, a view that attracted other Impressionist painters, notably fellow École de Rouen painter Albert Lebourg.

£3,000-5,000

Exhibited:
Paris, Galerie Watteau, *Retrospective N. Guilbert*, December 1969, no. 7
London, Arthur Tooth and Sons, *Narcisse Guilbert 1878-1942*, no. 13

Literature:
Arthur Tooth and Sons, *Narcisse Guilbert 1878-1942*, 1970, no. 13, illus.

The authenticity of this work has been confirmed by François Lespinasse.



91

91

Property from the Private Collection of Raymond Tooth

ALBERT LEBOURG (FRENCH 1849–1928)
LA SEINE A COURBEVOIE
Oil on canvas
Signed and inscribed Courbevoie pres Paris (lower left)
46.5 x 76.5cm (18¼ x 30in.)

Painted *circa* 1880s.

Provenance:
Arthur Tooth & Sons Ltd., London

Literature:
Léonce Bénédicté, *Albert Lebourg*, Paris, 1923, p. 346, no. 1109

The authenticity of this work has been confirmed by François Lespinasse.

Born in Normandy, Lebourg was an integral member of the École de Rouen. During his lifetime, he produced a significant body of work particularly focussed on depictions of the Seine and the landscape around northern France.

In 1876, Lebourg exhibited his paintings alongside Monet, Sisley and Renoir on the Boulevard Montmartre and went on to exhibit regularly alongside his fellow Impressionists during the 1870s and 1880s. He presented paintings of Algiers, where he had taken a teaching post in 1873, as well as Paris and Rouen. Like many of his contemporaries, he was particularly drawn to the Seine and its tributaries, taking inspiration from the luminous effect of the light on the water. His time in Algiers had further informed his treatment of his subject matter and the atmosphere of his landscapes.

During his lifetime, Lebourg achieved notable critical acclaim and he was represented by prestigious Parisian galleries Mancini, Bernheim-Jeune, Paul Rosenberg and Georges Petit. His work is held in numerous public collections including the Musée d’Orsay and the Petit Palais in Paris and the Musée des Beaux-Arts in Rouen.

£4,000-6,000

92λ
BERNARD BUFFET (FRENCH 1928-1999)
RIVIERE DANS LA CAMPAGNE
Oil on canvas
Signed and dated 61 (upper right)
80 x 100cm (31¼ x 39¼in.)

Provenance:
Arthur Tooth & Sons Ltd., London

This work is recorded in the Galerie Maurice Garnier archives. A certificate of authenticity can be issued on request and at the purchaser's expense.

£40,000-60,000



92



93

93 λ
 CARLOS BOTELHO (PORTUGUESE 1899-1982)
FIGURES ON THE SHORE
 Oil on board
 Signed (lower right)
 32.5 x 41cm (12¾ x 16in.)

The present painting probably depicts a scene by one of the piers along the Tagus near Lisbon.

£3,000-5,000



94

94 λ
 EDWARD SEAGO (BRITISH 1910-1974)
A MARSHLAND MILL
 Oil on canvas
 Signed
 41 x 51cm (16 x 20in.)

Painted in 1948.

Literature:
 Edward Seago, *Tideline*, Collins 1948, illus. follows p.32

£6,000-10,000

95

ALBERT MARQUET (FRENCH 1875-1947)

PONT DE CONFLANS

Oil on canvas

Signed (lower right)

64.5 x 80cm (25¼ x 31¼in.)

Painted in 1911.

Provenance:

Adams Gallery, London

Mayor Gallery, London (no. 4718)

Acquired from the above by the Honourable Peter Samuel, 4th Viscount Bearsted (1911-1996),

November 1963 and then by descent

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Marquet Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

The village of Conflans-Sainte-Honorine sits to the west of Paris on the banks of the rivers Oise and Seine. Marquet stayed there in 1911 and produced a number of views of the river and the surrounding landscape. The present painting depicts the suspension bridge traversing the river Oise traditionally known as the *Pont de Conflans* or *Fin d'Oise*. Another view of Conflans, painted during the same trip entitled *Paysage au Chaland* depicting the railway bridge designed by Gustave Eiffel is held by *The Musée d'Art Moderne de la Ville de Paris* (fig.1).

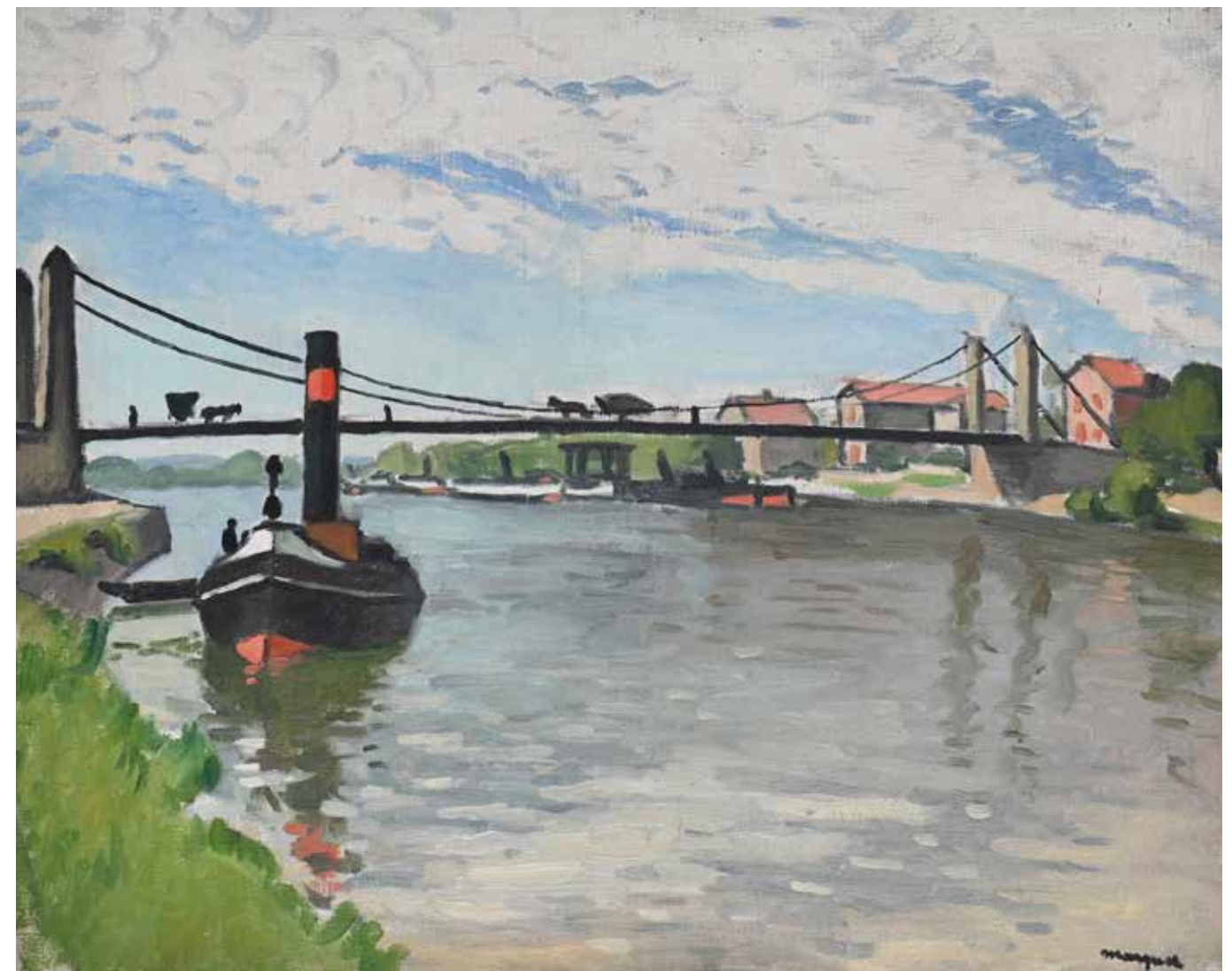


fig. 1, Albert Marquet, *Paysage au Chaland*,
Musée d'Art Moderne de la Ville de Paris

As with so many Impressionist and post-Impressionist painters, Marquet was continually drawn to the landscape and waterways of the Ile-de-France. Painted in 1911, the present work demonstrates his gradual move away from the vivid tones of Fauvism and toward a softer and more naturalistic palette focussed on the broad expansive skies and the play of light and reflection on water. *Pont de Conflans* embodies Marquet's use of his favoured hues of greyed violets and blues contrasted with the orange of the rooftops and the black lines of the boats and the bridge.

Born in Bordeaux in 1875, Marquet moved to Paris in 1890 to study at the École des Arts Décoratifs. It was here that he met Matisse, a relationship that was to become one of the most enduring and productive in 20th Century art. Rooted both in sincere friendship and mutual admiration, they frequently painted alongside each other and maintained a constant dialogue about their work. Marquet travelled widely throughout his career, both in Europe and north Africa, and these experiences informed his approach to painting, as well as his choice of subject matter. However, he remains best known as a landscape painter with works held in numerous public collections across France including Musée d'Orsay, Paris, Musée des Beaux-Arts de Bordeaux, as well as internationally - Metropolitan Museum of Art, New York, Montreal Museum of Fine Arts, Hermitage, St. Petersburg and Tate Gallery, London amongst others.

£80,000-120,000



95



96

96
THOMAS BENJAMIN KENNINGTON
 (BRITISH 1856-1916)
ALONG THE BANKS OF THE RIVER SEINE, PARIS
 Oil on canvas
 Signed (lower right)
 30 x 40.5cm (11¾ x 15¾in.)

£1,000-1,500



97

97
ROBERT RUSSELL MCNEE
 (BRITISH 1880-1952)
CHICKENS FEEDING IN THE YARD
 Oil on canvas
 Signed and dated 24 (Lower left)
 41 x 56cm (16 x 22in.)

Provenance:
 Sale, Sotheby's, London, 13 April 1976, lot 286

£600-800



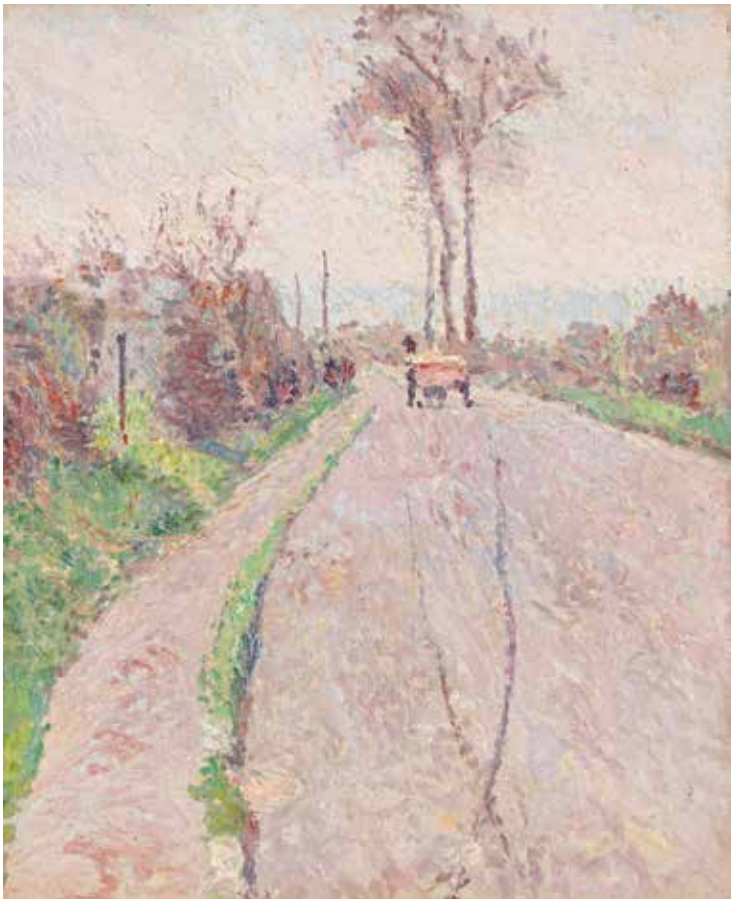
98

98
WILLIAM LEE HANKEY (BRITISH 1869-1952)
LEAVING HARBOUR, HONFLEUR
 Oil on canvas
 Signed (lower left) and titled (to stretcher verso)
 37 x 45cm (14½ x 17½in.)

£1,500-2,500



99



100

99
JAMES BROWN (BRITISH 1863-1943)
HORSE AND CART ON A COUNTRY LANE
Oil on canvas
49 x 39cm (19¼ x 15½in.)

Provenance:
William Darby, London

£2,000-3,000

100 λ
TOM COATES (BRITISH 1941-2023)
HORSES AND CARTS IN THE PARK
Oil on canvas
Signed with monogram (lower left)
50.5 x 61cm (19¾ x 24in.)

Provenance:
Sale, Dreweatts, Newbury, 19 October 2022, lot 155

£700-1,000



101

101 λ
KEN HOWARD (BRITISH 1932-2022)
THE RED UMBRELLA
Oil on canvas
Signed (lower right)
31 x 61cm (12 x 24in.)

Painted in 1986.

Provenance:
Jonleigh Gallery, Guildford

£3,000-5,000

102 λ
FRED CUMING (BRITISH 1930-2022)
FUNFAIR
Oil on board
Signed (lower left)
18 x 36cm (7 x 14in.)

£800-1,200



102



103

103 λ
ROWLAND HILDER (BRITISH 1905-1993)
TALL SHIPS AND THAMES BARGE IN AN ESTUARY
Pen and ink and watercolour over charcoal, heightened with gouache
69.5 x 97cm (27¼ x 38in.)

£800-1,200



104

104 λ
STANLEY CORNWELL LEWIS (BRITISH 1905-2009)
BARGES ON THE CANAL
Watercolour
Signed (lower right)
34 x 50cm (13¼ x 19½in.)

£400-600



105

105 λ
STANLEY CORNWELL LEWIS (BRITISH 1905-2009)
BADGER STROLLING ALONG THE CANAL
Pencil, ink and watercolour
Inscribed *Min Lewis* (lower right)
33 x 39cm (12 x 15¼in.)

Stanley Lewis's wife, Min Lewis, was a children's writer and Stanley would frequently illustrate her books. The majority of these were stories which were written for the South Wales Evening Post, between the late 1940's and the mid 1960's.

£400-600



106

106 λ
DAVID TINDLE (BRITISH B. 1932)
SNOW SCENE, REGENT'S CANAL
Oil on board
12.5 x 21.5cm (4¾ x 8½in.)

Provenance:
The Piccadilly Gallery, London

£600-800

107 λ
JOSEF HERMAN (BRITISH 1911-2000)
FISHERMEN
Ink and watercolour
19 x 24.5cm (7¼ x 9½in.)

Provenance:
Sale, Christie's, South Kensington,
8 December 1999, lot 201
Private collection, the late Prudence Skene CBE
(1944-2025)

£400-600



107

108 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



108



109

109 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).

£4,000-6,000



110

110 λ
BERTRAM NICHOLLS (BRITISH 1883-1974)
THE STRAND, ST CLEMENT DANES
Oil on canvas
69 x 76.5cm (27 x 30in.)

Provenance:
Sale, Christie's South Kensington, 19 October
1989, lot 78

£800-1,200



111

111 λ
CHARLES CUNDALL (BRITISH 1890-1971)
VIEW OF NEW YORK
Oil on canvas
Signed (lower right)
41 x 56.5cm (16 x 22in.)

Exhibited:
London, New English Art Club

This view of New York is captured from a lush corner of Central Park South and includes the Sherry Netherland Hotel, The Savoy Plaza Hotel, The Essex House and Hampshire House. The artist produced several paintings of New York with a similar view to this exhibited at the Royal Academy in 1961.

£3,000-5,000

112 λ
LEON UNDERWOOD (BRITISH 1890-1975)
TOWN SQUARE, MEXICO
Watercolour
Signed and date 28 (lower right)
50 x 34cm (19½ x 13¼in.)

£500-700



112

113 λ

WILLIAM JOHN LEECH (IRISH 1881-1968)

THE BRIDGE, REGENT'S PARK

Oil on canvas

Signed (lower left)

47.5 x 60cm (18½ x 23½in.)

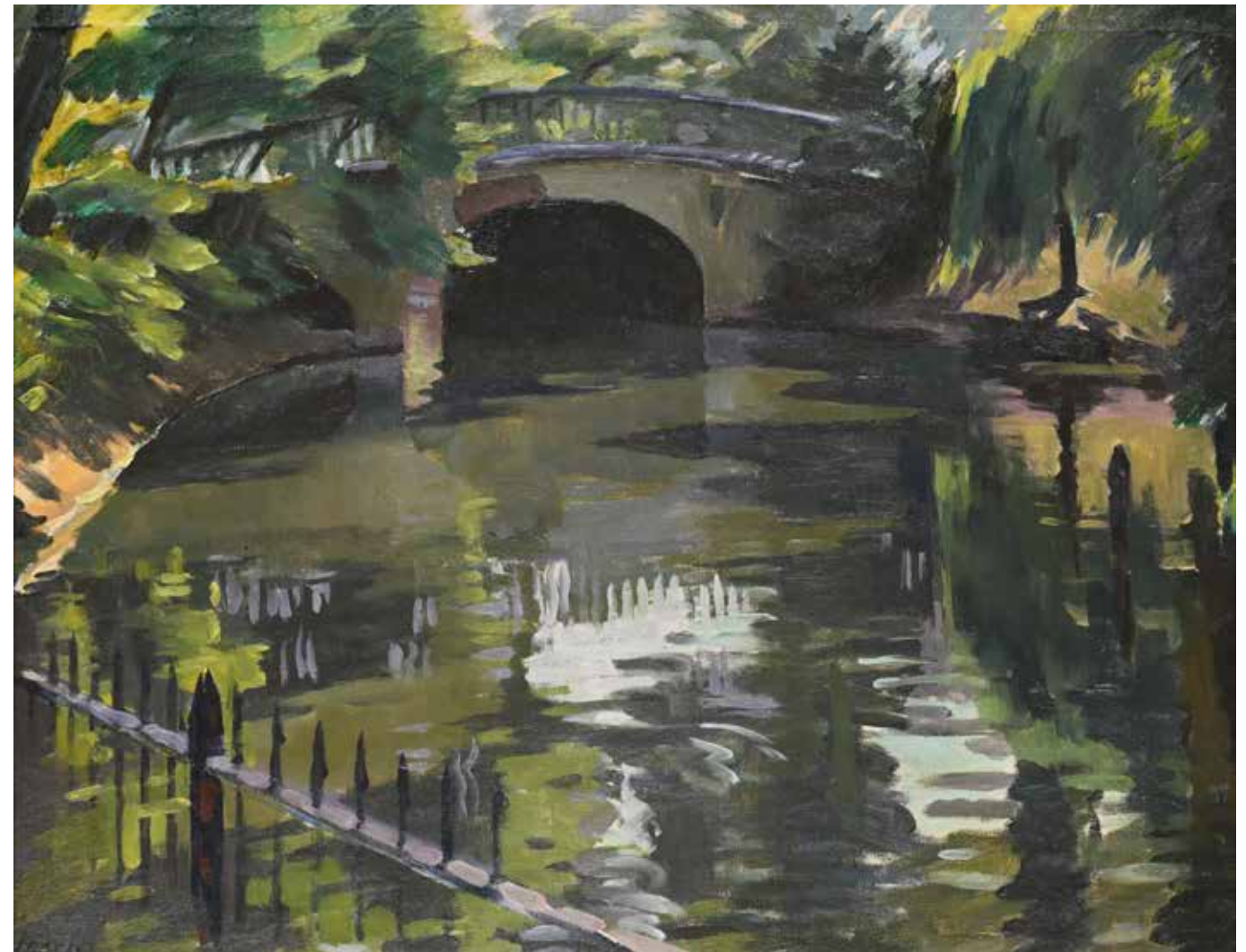
Provenance:

Pyms Gallery, London

During the 1930s, Irish born artist, William John Leech began a series of paintings of views of Regent's Park. In 1928, Leech began renting a studio, just a short walk away, at No. 4 Steele's Studios, Hampstead, Christopher Nevinston was a next-door neighbour. York Bridge crosses the boating lake in Regent's Park. Built in the early years of the 19th Century as part of Nash's landscaping and provides access to the Inner Circle and its villas. In the present painting, the artist has blurred the edges of the circular lake, making the water seem more naturalistic and extensive.

Leech was captivated by the effects of the interplay of light and shadow on the landscape around him and the lush planting of the park and the water at its centre, provided an endless source of inspiration for the artist. The present work amply demonstrates the artist's masterful use of colour. Leech found early inspiration by the work of the Impressionists, whose work he first saw at an exhibition in Dublin in 1899 and in 1901, Leech moved to Paris to further his studies. He then moved to London, where his parents had also moved in 1910. Leech remained in England for the rest of his life, travelling extensively in search of inspiration.

£15,000-20,000



113



114

114 λ
WALTER STEGGLES (BRITISH 1908-1997)
BOATS ON THE THAMES NEAR COOKHAM
 Oil on board
 Signed (lower right); titled (to label verso)
 36 x 46cm (14 x 18in.)

Painted in the early to mid 1960s.

£1,500-2,500

115 λ
WALTER STEGGLES (BRITISH 1908-1997)
A BRECKLAND GATE
 Oil on canvas
 35.5 x 41cm (13¾ x 16in.)

Painted in the early 1970s.

£1,000-1,500



115

116 λ
WALTER STEGGLES (BRITISH 1908-1997)
NR. MAIDEN BRADLEY, WILTSHIRE
 Oil on board
 Signed (lower left); further signed,
 titled and dated 1992 (to label verso)
 13 x 18cm (5 x 7in.)

Literature:
 20 March 1997, *The Independent*,
 'Obituary of Walter Steggles', illus.
 David Buckman, *From Bow to Biennale*,
Artists of the East London Group,
 Francis Boutle, 2012, p. 308, illus.

£600-800



116

117 λ
WALTER STEGGLES (BRITISH 1908-1997)
BOW BRIDGE
Oil on canvas
Signed (lower right)
45 x 61cm (17½ x 24in.)

Exhibited:
London, Abbott & Holder, Museum Street, *From Bow to Biennale*, in association with the book launch, 21 March 2013-4 April 2013
London, The Nunnery Gallery, Bow Arts Trust, *From Bow to Biennale*, 9 May 2014-13 July 2014
London, Townhouse Gallery, Spitalfields, *Now & Then*, 28 October 2013-8 December 2013
Southend, The Beecroft Gallery, *Out of the City*, 19 March 2016-25 June 2016
Southampton, Southampton City Art Gallery, *From Mile End to Mayfair*, 2 September- 6 January 2018
Southend, The Beecroft Gallery, *Brothers in Art*, 11 September 2021 - 3 April 2022
Poole, The Lighthouse Gallery, *East London Group: Dorset Days*, 20 January 2023 - 8 April 2023
London, The Nunnery Gallery, Bow Arts Trust, *In the Footsteps of The East London Group*, 4 October 2024 - 22 December 2024

Literature:
20 March1997, *The Independent*, ‘Obituary of Walter Steggles’
www.independent.co.uk/news/people/obituary-walter-steggles-1273926.html
Alan Waltham, Ferha Farooqui, Frank Creber, *In the Footsteps of the East London Group*, Batsford, 2024, p. 46, illus.

Alongside his younger brother Harold, Walter Steggles was a leading member of the East London Group. The genesis of the Bow-based group emerged from classes run initially from 1924 by Charles Genge at the Bethnal Green Men’s Institute and from 1925 by John Cooper at the Bow and Bromley Evening Institute. The classes were aimed at those for whom full-time art education was impossible, with most working a day job and studying at the Institute by evening, two or three nights each week. Cooper attracted notable teaching talent, including William Coldstream and Rodrigo Moynihan as well as Walter Sickert who mentored the Group and exhibited with them on three occasions. Sickert also employed another Group member, Elwin Hawthorne as his studio assistant from early 1928 to late 1931.

Despite their humble beginnings, the group went on to exhibit at the Whitechapel Gallery in December 1928 followed by a small show at what is now Tate Britain in early 1929. These shows quickly established their reputation and eight annual exhibitions then followed at the prestigious Lefevre Gallery in London’s west end from 1929 until 1936, which was the same year that Walter and Elwin were amongst the contingent of artists who represented Great Britain at the Venice Biennale. Their works were frequently hung in numerous mixed shows alongside such eminent names as Paul Cezanne, Claude Monet and Pablo Picasso as well as British artists Duncan Grant and Vanessa Bell. Seven examples of Walter’s work are held in public collections across six different galleries and museums. He continued to paint in to later life, almost up until his death in March 1997.

The present work, although post-war, is very reminiscent of Steggles’ earlier 1930s work, with its atmospheric early morning light and vertical lines juxtaposed against the curve of the bridge and hazy skyline in the distance. It would have been a well-known landmark for the members of the group, many of whom would have crossed the bridge to get to work in the city.

£10,000-15,000





118

118 λ
GERTRUDE HARVEY (BRITISH 1886-1966)
VASE OF FLOWERS
Oil on canvas
Signed (lower left)
35 x 26cm (13¾ x 10in.)

Painted *circa* 1930.

Provenance:
The Artist
Private collection, Bette Moore, by bequest of the artist
Private collection, Pep and John Branfield
Lay's Auctioneers, Penzance, *The Art Collection of Pep and John Branfield*, 29 February 2024, lot 24

Exhibited:
Falmouth, Falmouth Art Gallery, *Women Artists in Cornwall*, 1996, no. 46
Penzance, Penlee House Gallery and Museum, *Women Artists in Cornwall*, 16 March - 27 April 2002, either no. 97

Literature:
Catherine Wallace (ed.), *Women Artists in Cornwall 1880-1940*, Falmouth Art Gallery, 1996

Bette Moore, was the sister of the artist Marjorie 'Midge' Frances Bruford (1902 – 1958)

£800-1,200



119

119 λ
MILDRED BENDALL (BRITISH 1891-1977)
STILL LIFE WITH ROSES IN A VASE
Oil on board
Signed (lower left)
25 x 18.5cm (9¾ x 7¼in.)

£300-500



120

120
WILLIAM LEE HANKEY (BRITISH 1869-1952)
PINKS
Oil on canvas
Signed (lower left)
41 x 51.5cm (16 x 20¼in.)

Provenance:
Sale, Woolley & Wallis, Salisbury, 23 September 2015, lot 515

Exhibited:
Southport, Atkinson Art Gallery

£2,000-3,000

121 λ
FERNAND TOUSSAINT (BELGIAN/FRENCH 1873-1956)
STILL LIFE WITH ROSES, A HAT AND A PARASOL
Oil on canvas
Signed (lower left)
100 x 80cm (39¼ x 31¼in.)

£800-1,200



121



122

122 λ
LESLIE HURRY (BRITISH 1909-1978)
COSTUME DESIGN
 Pencil, ink and watercolour
 Indistinctly inscribed (upper right)
 49 x 34.5cm (19¼ x 13½in.)

It has been suggested that this work is a costume design for *Tamburlaine The Great*, which opened at The Old Vic Theatre in London on 24th September 1951.

£400-600



123

123 λ
ERTÉ (FRENCH 1892-1990)
COSTUME DESIGN IN YELLOW
 Gouache and silver over pencil
 Signed (lower right)
 35.5 x 26.5cm (13¾ x 10¼in.)

£500-700

124 λ
PIETRO ANNIGONI (ITALIAN 1910-1988)
THE PESSIMIST
 Oil on canvas
 Signed with monogram (lower right); further signed with monogram, inscribed *Milano* and dated XXXIV (to stretcher verso)
 71 x 90cm (27¾ x 35¼in.)

Painted in 1934.

Provenance:
 Private collection, United States (until 2018)

Exhibited:
 London, Agnews, *Pietro Annigoni*, 30 June - 18 July 2025, no. 14

Literature:
 Nicolò Rasmò, *Pietro Annigoni*, Florence, 1961, p. 25, plate 11, illus.
 Ugo Longo, *Annigoni ritrovato*, Milan, 1971, p. 10, illus.

£3,000-5,000



124

125 λ
MARIO CARRARO (ITALIAN 1896-1978)
TRAGHETTO DI S. TOMA, VENICE
 Oil on board
 Signed (lower right)
 43 x 60.5cm (16¾ x 23¾in.)

£600-800



125



126

126
GEORGE ALFRED BOTTINI (FRENCH 1874-1907)
TWO COURTESANS
Oil on canvas
Signed (lower left)
27 x 22cm (10½ x 8½in.)

Provenance:
Sale, Christie's London, 2 December 1960, lot 165
(sold for 42 guineas)

Montmartre born Bottini, became a quintessential figure of the Montmartre bohemia of the period. A self-styled dandy, he adopted an elegant appearance, sporting knickerbockers and a bowler hat and deliberately spelling his first name in the English manner. He became a regular at the various clubs and haunts of the area including the Moulin de la Galette, La Souris, the Bal Tabarin, and the seedy hotels of the Rue Bréda district. He frequently depicted the provocative, heavily made figures of the dancers and prostitutes that he encountered in both oil and watercolour.

Bottini enrolled in Fernand Cormon's studio in 1894 and from 1896 onwards took part in the Expositions des peintres Impressionnistes et Symbolistes at the Galerie Georges Petit. The following year he made his debut at the Salon of the Société Nationale des Beaux-Arts. As well as painting, he developed a career as a poster artist and press and book illustrator, collaborating with *Le Rire*, then directed by Arsène Alexandre, who likened Bottini to a modern Constantin Guys and introduced him to Toulouse-Lautrec and Louis Anquetin.

He caught syphilis when still a teenager and by 1907, his mental and physical health was so poor that he was committed to the asylum at Villejuif, where he died shortly thereafter.

£1,000-1,500



127

127
GEORGE SHERINGHAM (BRITISH 1884-1937)
THE STRIPED BUSTLE
Gouache over pencil on canvas
Signed (lower left)
76.5 x 64cm (30 x 25in.)

Exhibited:
London, R.B.A. Galleries, Suffolk Street, *George Sheringham RDI, 1884-1937, Memorial Exhibition*, 17 August-8 September 1945, no. 221

£1,000-1,500

128
GWEN JOHN (BRITISH 1876-1939)
GIRL WITH A LARGE HAT
Pencil
With studio stamp (lower right)
20.5 x 16cm (8 x 6¼in.)

Provenance:
Davis and Langdale Co. Inc., New York

Exhibited:
Woolahara, Australia, DC-Art David Cook, *Modern British Art of the 20th Century*, 12 August - 10 September 1988

£3,000-5,000



128

129
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.

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'. 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 Hélène, who is the actor Helena Bonham-Carter's grandmother.

£500-800



129

130 λ

From the Collection of The Hon. Patrick and Lady Amabel Lindsay

AUGUSTUS JOHN (BRITISH 1878-1961)

DORELIA WEARING A SHAWL

Pencil

Signed (lower right)

31 x 23cm (12 x 9in.)

Provenance:

David Lindsay, 28th Earl of Crawford, 11th Earl of Balcarres (1900-1975), Balcarres House, Fife and by descent

Exhibited:

London, Hazlitt, Holland-Hibbert, *Augustus John: Master Works from Private Collections*, 29 September - 29 October 2004

Literature:

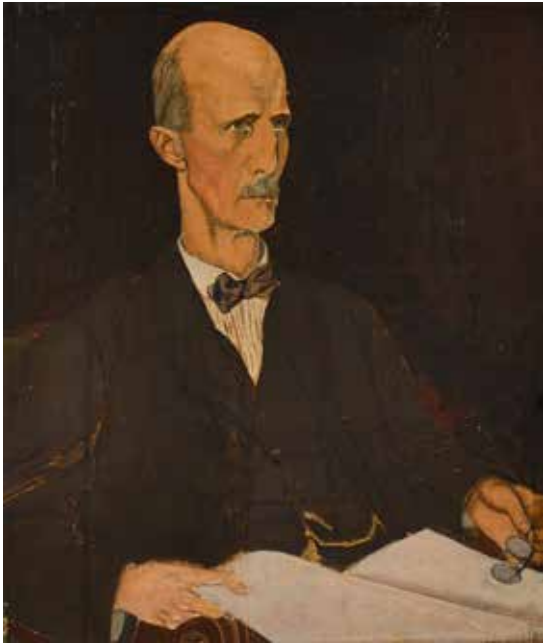
James Holland Hibbert and Rebecca John, *Augustus John, Masterworks from Private Collections 1900-1920 with a special loan from the National Portrait Gallery*, London, 2004, p.30 (illus).

Ida, Augustus John's first wife described Dorelia to her sister in 1905 as a *very wonderful person - a child of nature - calm and beautiful and patient - no littleness - an animal if you will - but as wholesome as one - a lovely forest animal* (James Holland-Hibbert and Rebecca John, *Augustus John Master Works from Private Collections 1900-1920*, 2004, p. 28).

Dorelia (Dorothy) McNeill enrolled in night classes at Westminster School of Art and through this met Gwen John, at a party in 1903. Gwen shortly afterwards, introduced Dorelia to her brother, Augustus, who became instantly captivated by her hypnotic beauty and sense of serenity. This powerful combination enabled John to imagine and depict Dorelia in an almost endless variety of roles. Close friend and fellow artist, Sir William Rothenstein described how in the *matchless Dorelia, in her dazzling beauty, now lyrical, now dramatic, John found constant inspiration*. (Malcolm Easton, ed., *Augustus John Portraits of the Artist's Family*, University of Hull, 1970). Over a sixty-year period, but most notably in the years between 1903 and 1914, when the present drawing was created, John sketched and painted Dorelia almost compulsively.

£10,000-15,000





131

131 λ
POWYS ARTHUR EVANS (BRITISH 1899-1981)
PORTRAIT OF DUGALD SUTHERLAND MACCOLL
Oil on panel
Signed and dated 1924 (lower right)
35.5 x 30cm (13¾ x 11¾in.)

Provenance:
Dr Leo Ackerman, Chicago
Sale, Christie's London, 7 March 1986, lot 228A

Dugald MacColl (1859-1948) was a painter, author, critic and curator. He regularly exhibited at the NEAC and was variously art critic of the *Spectator*, the *Saturday Review* and the *Weekend Review* and wrote the first biography of Philip Wilson Steer (see lots 132 and 134). He served as Keeper of the Tate Gallery, 1906-11 and then the Wallace Collection until 1924.

£1,500-2,000



132

132
WILFRID DE GLEHN
(BRITISH 1870-1951)
RECLINING NUDE
Oil on canvas
Stamped with the studio
stamp and numbered 239
(to stretcher verso)
63.5 x 76.5cm (25 x 30in.)

Provenance:
Estate of the artist
David Messum Fine Art,
London

£7,000-10,000



133

133
PHILIP WILSON STEER
(BRITISH 1860-1942)
STRAND-ON-THE-GREEN
Oil on panel
Stamped with initials (lower left)
20.5 x 27cm (8 x 10½in.)

Painted in 1893.

Provenance:
Sale, Christie's, *The Artist's Studio Sale*, 16-17 July, 1942, lot 192
Private collection, J.S. Wright, Esq.
J. Leger & Son, London (1958)
The Maas Gallery, London
Hazlitt, Gooden & Fox Ltd, London
Private collection, The Hon. Mrs. E.A. Wallace
Sale, Christie's, London, 8 November 1990, lot 19
Thomas Agnew & Sons Ltd, London
Private Collection, UK (acquired from the above in June 1992)
Sale, Dreweatts, Newbury, 11 July 2022, lot 90
Acquired from the above by the present owner

Exhibited:
London, Goupil Gallery, *Catalogue of a Collection of Paintings by P. Wilson Steer*, February 1894, no. 9
Leeds, Leeds City Art Gallery, *Philip Wilson Steer O.M 1860-1942*, 29 March - 14 May 1944, no. 16

Literature:
D.S. MacColl, *Life Work and Setting of Philip Wilson Steer*, Faber & Faber, 1945, p. 194
Bruce Loughton, *Philip Wilson Steer 1860-1942*, Clarendon Press, 1971, p. 134, no. 134
Leeds City Art Gallery Exhibition Catalogue, *Philip Wilson Steer O.M 1860-1942*,
29 March - 14 May 1944, p. 7, no. 16

£6,000-8,000

134

PHILIP WILSON STEER (BRITISH 1860-1942)

VIEW OF LUDLOW: AUTUMN SUNSET

Oil on canvas

Signed (lower left)

57.5 x 92.5cm (22½ x 36¼in.)

Painted *circa* 1909.

Provenance:

Private Collection, Geoffrey T. Blackwell, Haresfoot, Hertfordshire, 1909

By descent to Thomas F. Blackwell

Sale, Christie's London, 8 June 1979, lot 17

The Fine Art Society, London

Exhibited:

London, Arthur Tooth & Sons Ltd, *Exhibition of Pictures from a Private Collection*, 15 April - 8 May 1943, no 22

Literature:

D.S. MacColl, *Life, Work and Setting of Philip Wilson Steer*, Faber & Faber, 1945, p. 212

Bruce Laughton, *Philip Wilson Steer 1860-1942*, Clarendon Press, 1971, p. 148, no. 437, pl. 181, illus.

Philip Wilson Steer was fascinated by the work of the earlier Romantic landscape tradition of the 18th and early 19th centuries, and in particular of Rubens, Watteau, Thomas Gainsborough, John Constable and J.M.W. Turner. It is evident that he also explored the work of Corot, Pissarro and Courbet. As Laughton states, he did not absorb the work of the earlier artists wholesale, rather, he explored their work '*one at a time, in particular paintings, so that throughout the later nineties his production really consists of essays in style, some of which came more naturally to him than others.*' (Laughton, *op. cit.*, p. 83). Steer's interest lay not only in how the earlier artists explored composition and topic, but also in how they expressed themselves through their exploration and experimentation with painting techniques, as well as through their chosen subjects, what elements of a scene they included and the effects of weather, light and shade.

As part of Steer's desire to revive British landscape painting, he undertook annual summer progresses, in the same way that the earlier masters undertook summer trips in search of suitable subjects. In these he was often accompanied by fellow N.E.A.C. founders, Fred Brown and William Coles. In 1898, following a trip to Yorkshire and the Welsh borders, Steer arrived in Ludlow exactly a century after Turner had visited. He found much to inspire him in the town and returned again the following year.

The Severn Valley and expansive views over the River Teme particularly inspired Steer. He first explored the present subject in a painting of 1898-9. He revisited the subject in *circa* 1906, and the present painting is a slightly smaller version of this second painting. When the second version had sold at The Goupil Gallery in 1909, Geoffrey Blackwell who had missed out on buying the painting, commissioned Steer to paint this version. According to Laughton, in this version, the paint was applied more thinly *and the colours are of a different, evening light.* (Laughton, *op. cit.*, p. 146). Blackwell first encountered Steer's work following an article about the artist's in *The Times* in 1906; he went on to become the artist's most important patron.

£10,000-15,000



134



135

135 λ
ALFRED WOLMARK (BRITISH 1877-1961)
VIEW OF ALKERTON, OXFORDSHIRE
 Oil on board
 Signed and indistinctly dated (lower right)
 27 x 36.5cm (10½ x 14¼in.)

Provenance:
 The Mayor Gallery, London
 Sale, Christie's, London, 4 November 1998,
 lot 41
 Vincent Kosman Fine Art, Edinburgh

£1,500-2,500



136

136 λ
RUSKIN SPEAR (BRITISH 1911-1990)
CORNISH HAY RAKE
 Ink, watercolour and bodycolour on buff paper
 Signed (lower right)
 41 x 53.5cm (16 x 21in.)

Executed circa 1940.

£800-1,200

137
PATRICK WILLIAM ADAM (BRITISH 1854-1929)
THE STUDIO DOOR
 Oil on board
 Signed and dated 1911 (lower left); titled (to artist's label verso)
 41 x 20.5cm (16 x 8in.)

The painting captures an enchanting glimpse of a cottage garden viewed from within the artist's studio in North Berwick where he lived from 1908 until his death in 1929.

£1,500-2,500

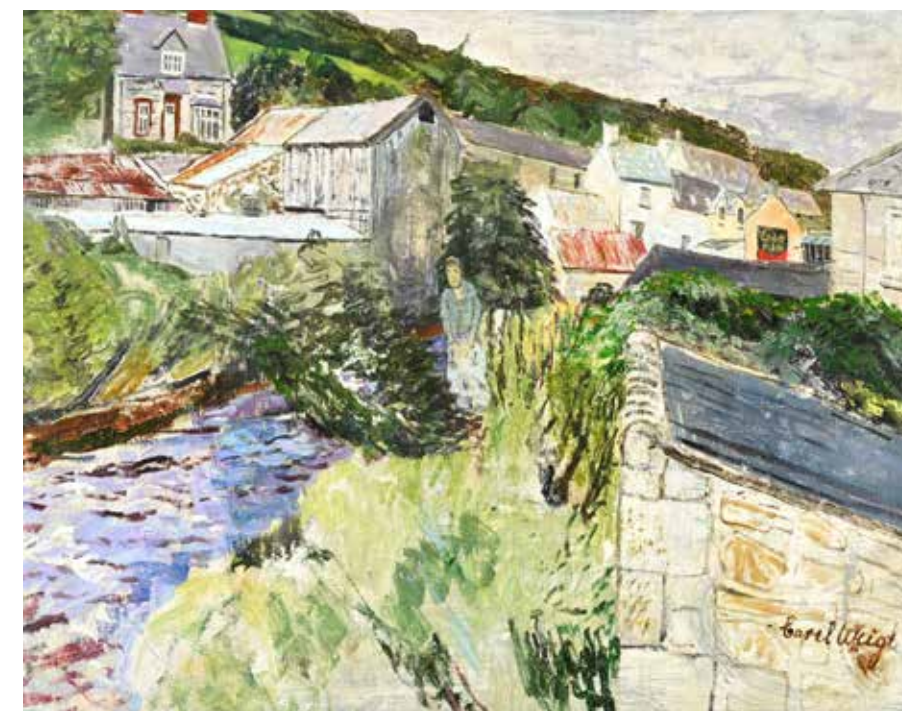


137

138 λ
CAREL WEIGHT (BRITISH 1908-1997)
IRISH RIVER
 Oil on board
 Signed (lower right); further signed,
 titled and dated 1963 (on artist's label verso)
 41.5 x 53cm (16¼ x 20¾in.)

Provenance:
 Sale, Bonhams, Knightsbridge, 28 March
 2017, lot 73
 Sale, Dreweatts, Newbury, 25 October 2023,
 lot 143

£1,000-1,500



138



139

139 λ

SIR KYFFIN WILLIAMS (BRITISH 1918-2006)

LLANGEFNI

Oil on board

46 x 85cm (18 x 33¼in.)

Provenance:

Vincent & Louise Kosman, 20th Century British Paintings, Edinburgh

Acquired from the above by the husband of the present owner on 11 March 2002

£8,000-12,000



140

140 λ

CAREL WEIGHT (BRITISH 1908-1997)

PLEASURE CRUISE

Oil on canvas

35.5 x 97cm (13¾ x 38in.)

Painted circa 1933.

Provenance:

Leicester Galleries, London

Private collection, Mrs J. Crittall

The current lot relates closely to a larger work that Carel Weight painted in 1951 and is in the collection of Gallery Oldham. This work is titled “As I wend to the shores I know not, As I list to the dirge, the voices of men and women wreck’d”

These lines come from “As I Ebb’d with the Ocean of Life” by the Nineteenth Century American poet, Walt Whitman. First published in 1860 the poem explores the subjects of self-doubt and existential vulnerability through the temporary nature of life and the inevitability of death and decay, in the end recognising and accepting that the individual, although ultimately small, is still part of the larger mysterious cycle of the universe.

These themes around the temporality of life within a cruel and beautiful world fascinated Weight and he explored them throughout his career using ghostly spirits, and biblical and poetic references, all set within the familiar landscape of rural and urban England.

£8,000-12,000



141 λ
FRANCES RICHARDS (BRITISH 1903-1985)
CHILDHOOD
Acrylic on board
Signed with initials (lower right)
25 x 17.5cm (9¾ x 6¾in.)

Painted in 1969.

£800-1,200



142 λ
FRANCES RICHARDS (BRITISH 1903-1985)
MOURNERS, TO AND FRO
Tempera on board
Signed with initials (lower right)
24 x 17cm (9¼ x 6½in.)

£800-1,200



143 λ
VLADIMIR KOMPANEK (SLOVAKIAN 1927-2011)
VIANOCNA ZIMA
Oil on board
Signed (lower left)
50 x 90cm (19½ x 35¼in.)
Unframed

£2,000-3,000

144 λ
JAMES FITTON (BRITISH 1899-1982)
SIDESHOW
Pencil and pastel
43 x 33cm (16¾ x 12in.)

Executed in 1935.

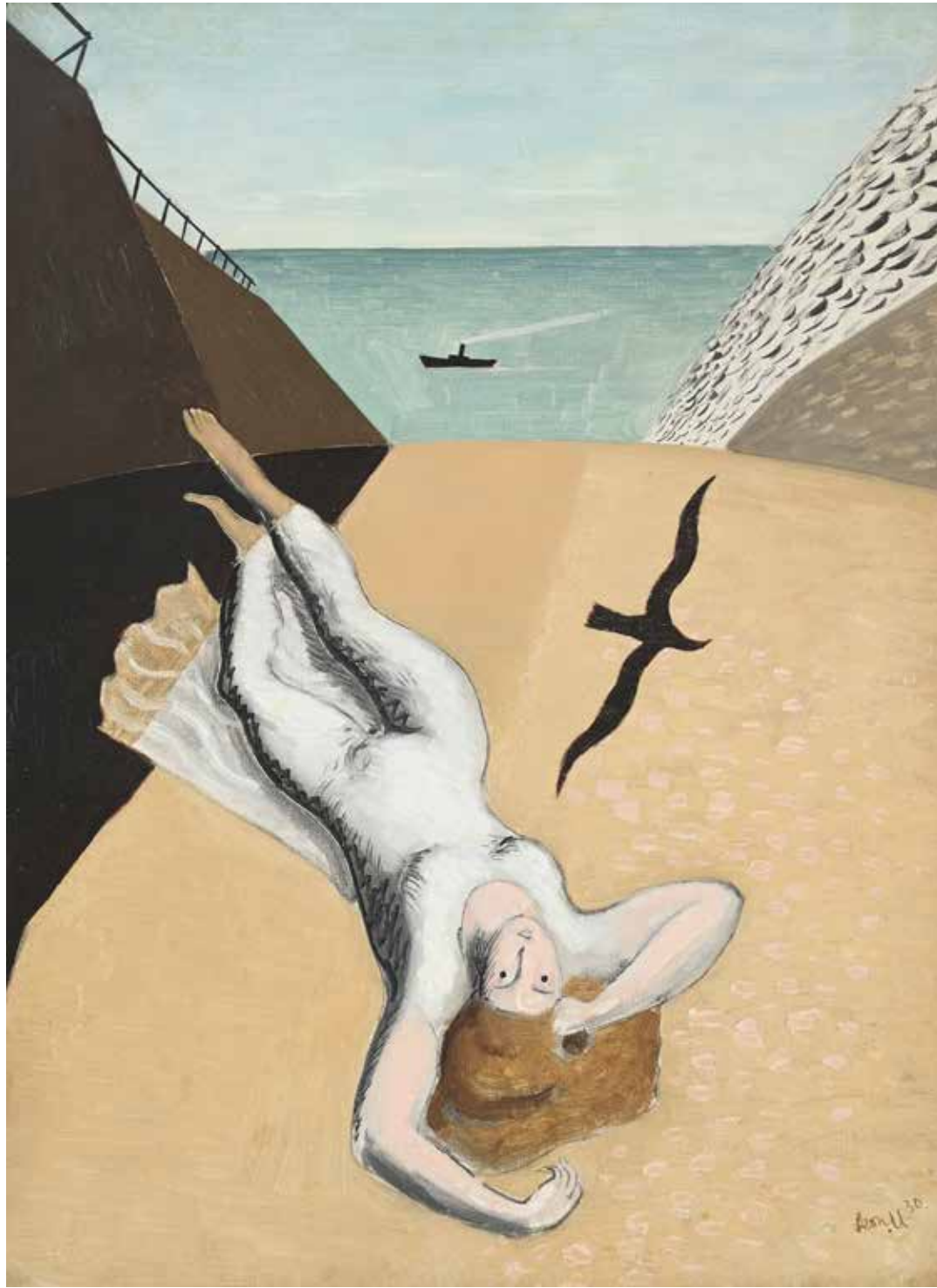
Exhibited:
London, Dulwich Picture Gallery, *James Fitton R.A. 1899-1982*, 12 November 1986-4 January 1987, no. 65

Literature:
J. Sheeran, *James R.A. 1899-1982*, exhibition catalogue, Dulwich Picture Gallery, London, 1986, p. 78

The present work is a study for a painting of the same title which was exhibited at the Royal Academy, 1935, no. 213. This was possibly painted after a visit to a fairground near Marlborough, Wiltshire in 1935.

£400-600



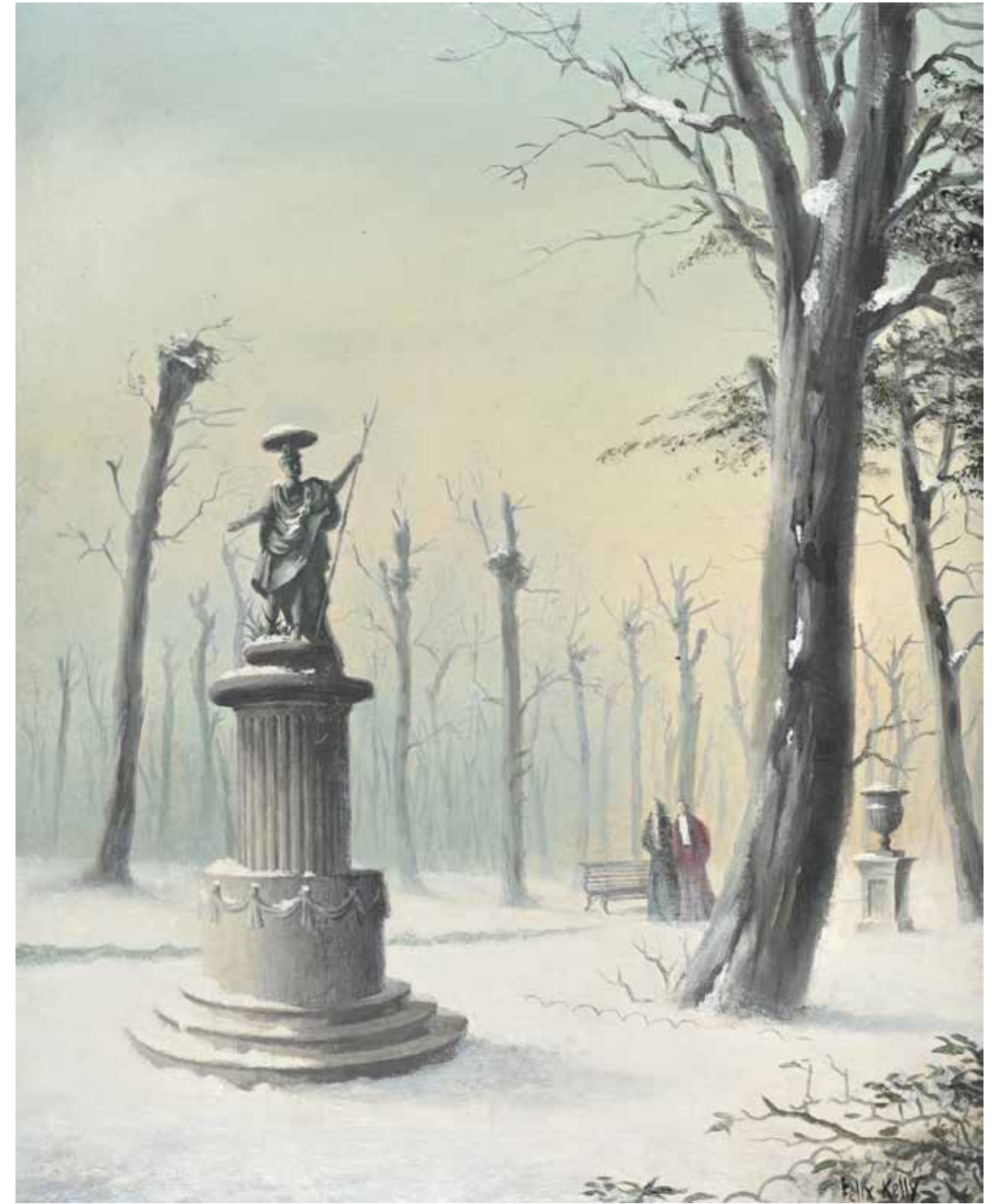


145 λ
LEON UNDERWOOD (BRITISH 1890-1975)
THE SEAGULL
 Oil on canvas
 Signed and dated 30 (lower right)
 54 x 38.5cm (21¼ x 15in.)

Provenance:
 Private Collection, Eileen Agar (1899-1991)
 Sale, Sotheby's, London, 11 May 1988, lot 95

Eileen Agar studied at the Leon Underwood School of Painting and Sculpture between 1920 and 1921 and formed a lasting professional and creative relationship. A chalk drawing of Agar executed by Underwood in 1922 is held by the V&A, London.

£4,000-6,000



146 λ
FELIX KELLY (BRITISH 1914-1994)
SNOW IN THE PARK
 Oil on board
 Signed (lower right)
 36.5 x 29cm (14¼ x 11¼in.)

Provenance:
 Sale, Christie's London, 28 March 1996, lot 195
 Abbott and Holder, London

Literature:
 Donald Bassett, Fix: *The Art and Life of Felix Kelly*, Darrow Press, 2006, pp. 64, 67, illus.

The present work from 1945, is part of a small group of paintings by Kelly, which feature nuns, either in the background of a landscape, as in the present work, or as the main subject, such as in the slightly earlier painting, *The Nun*, 1942. In the foreground of the wintry scene Kelly has depicted Gian Lorenzo Bernini's *Saint Longinus* (St Peter's, Rome) of 1638, surrounded by an unsettling wood of leafless and storm-torn trees (*ibid.*, p. 64).

£3,000-5,000



147 λ
WILLIAM CROSBIE (BRITISH 1915-1999)
PHOENIX
 Oil on board
 Signed and dated LXXX (upper right); titled (verso)
 150.5 x 66cm (59¼ x 25in.)

Provenance:
 Sale, Lyon & Turnbull, Edinburgh, *Paintings and Works on Paper featuring The William Crosbie Studio Sale*, 14 July 2021, lot 36

Exhibited:
 Edinburgh, The Scottish Gallery, *William Crosbie*, no. 25

£3,000-5,000

149
BERNARD MENINSKY (BRITISH 1891-1950)
STANDING FEMALE NUDE
 Oil on canvas
 76.5 x 50.5cm (30 x 19¾in.)

Painted *circa* 1940.

Provenance:
 The estate of Philip Meninsky (the artist's son)

£3,000-5,000

150
BERNARD MENINSKY (BRITISH 1891-1950)
WOMAN WITH RED TOWEL
 Pen and ink and watercolour
 Signed (lower right)
 32.5 x 64cm (12¾ x 25in.)

Provenance:
 New Grafton Gallery, London
 Private collection, Mrs R.B. Eustace, Wantage, Berkshire
 Fosse Gallery, Stow-on-the-Wold, Gloucestershire
 Sale, Christie's, London, 6 March 1998, lot 31
 Private collection, Prudence Skene CBE (1944-2025)

Exhibited:
 London, New Grafton Gallery, 1970, cat. no. 52

£800-1,200



148
JANKEL ADLER (POLISH 1895-1949)
RECLINING NUDE
 Offset drawing
 Signed (lower left)
 39 x 55cm (15¼ x 21½in.)

Executed *circa* 1942.

Provenance:
 Gimpels Fils, London

£400-600





151
 ALGERNON TALMAGE (BRITISH 1871-1939)
 PORTRAIT OF A FALCONER WITH A SPARROWHAWK
 Oil on canvas
 Signed and dated 32 (lower right)
 111.5 x 92cm (43¾ x 36in.)

£1,500-2,500

151



152 λ
 RUDOLPH IHLEE (BRITISH 1883-1968)
 ROCKY LANDSCAPE
 Oil on canvas
 Signed and dated 1925 (lower right)
 64 x 77cm (25 x 30¼in.)

£2,000-3,000

152



153 λ
ALFRED WOLMARK (BRITISH 1877-1961)
PORTRAIT OF A LADY IN RED
Oil on board
Signed (verso)
46 x 36cm (18 x 14in.)

£2,000-3,000

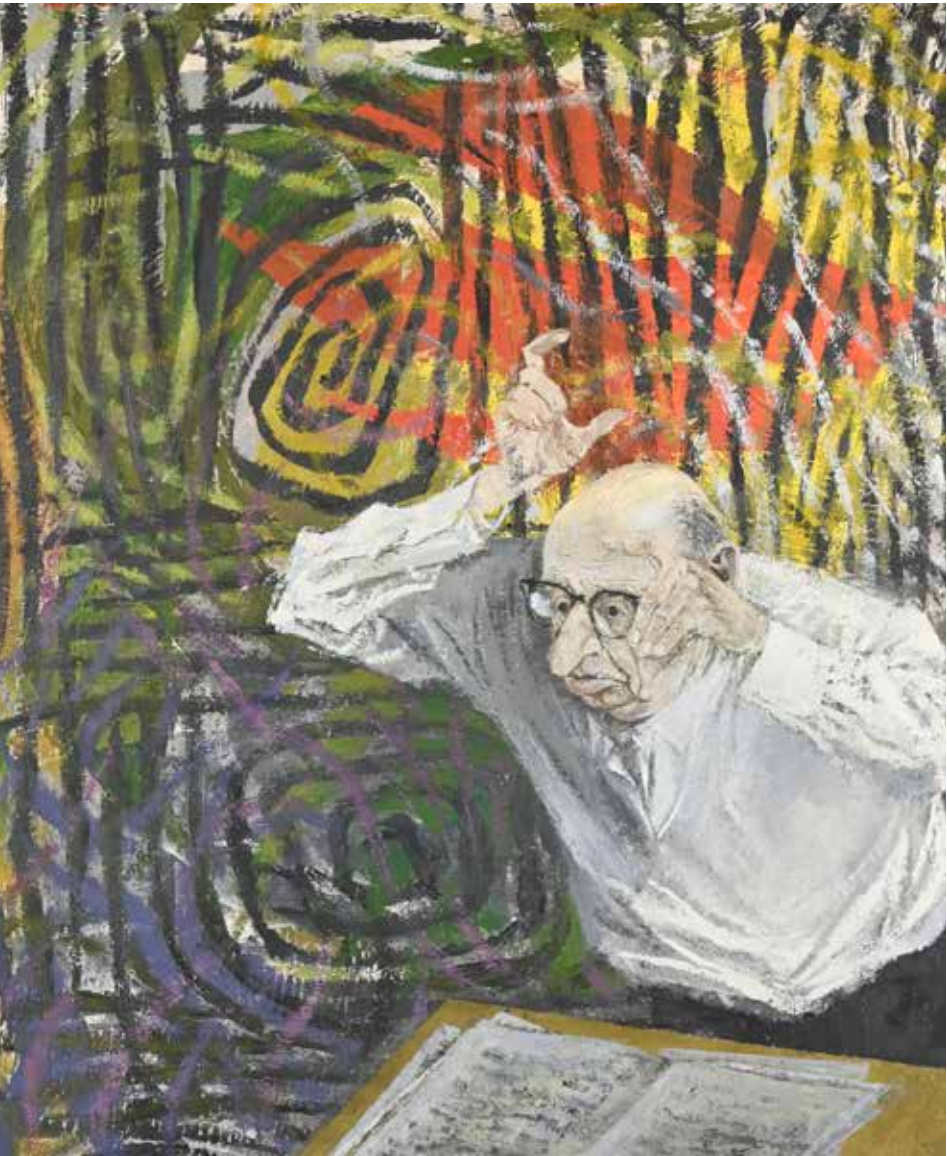
153



154 λ
CLIFFORD HALL (BRITISH 1904-1973)
PORTRAIT OF A YOUNG WOMAN
Oil on canvas
Signed (lower right)
46 x 36cm (18 x 14in.)

£800-1,200

154



155

155 λ
JAMES FITTON (BRITISH 1899-1982)
FIREBIRD I
Oil on board
Signed and dated 1966 (to stretcher verso)
122 x 101.5cm (48 x 39¾in.)

Provenance:
Acquired directly from the artist by family of current owner and by descent

Exhibited:
London, Royal Academy, 1966, no. 2
London, Dulwich Picture Gallery, *James Fitton R.A. 1899-1982*, 12 November 1986-4 January 1987, no. 36
London, National Portrait Gallery, *Painting the Century: 101 Portrait Masterpieces*, 26 October 2000-4 February 2001, no cat. no.

Literature:
J. Sheeran, *James Fitton R.A. 1899-1982*, exhibition catalogue, Dulwich Picture Gallery, London, 1986, pp. 21, 56-7, 76, fig. 68 illus.
Robin Gibson, *Painting the Century: 101 Portrait Masterpieces 1900-2000*, exhibition catalogue, National Portrait Gallery, London, 2000-1, pp. 194-5

James Fitton was passionate about music throughout his life and the present painting was the result of seeing the Russian born composer, Igor Stravinsky (1882-1971) conduct his own music in St Mark's Venice, in 1960. He became obsessed with the idea of capturing the composer at work. He later described the process of creating the present portrait as well as the second version, which does not have the colourful background. 'In order to familiarise the audience with a difficult and complicated work he conducted two of the movements through for a second time. I was hypnotised by the whole setting and performance but particularly by his own part in it. And the next few days I spent making notes and drawings from memory. I find this an ideal way of working – the more I drew – the clearer and more precise the image became... I've watched out for a chance to repeat the process and this came last year with the Stravinsky rehearsals on television. I did dozens of drawings until it became absolutely clear what I wanted to paint – I think I could now draw him standing on my dead with my eyes closed, he's become so engrained in my mind' (R.Gibson, op. cit. p. 194).

£4,000-6,000



156 λ

JAMES FITTON (BRITISH 1899-1982)

SPAGHETTI MILANESE I

Oil on canvas

Signed (lower left)

71 x 83.5cm (27¾ x 32¾in.)

Provenance:

Acquired directly from the artist by family of current owner and by descent

156

Exhibited:

London, Royal Academy, 1948, no. 682

London, Dulwich Picture Gallery, *James Fitton R.A. 1899-1982*, 12 November 1986-4 January 1987, no. 21

Literature:

J. Sheeran, *James Fitton, R.A. 1899-1982*, exhibition catalogue, Dulwich Picture Gallery, London, 1986, pp. 48, 74, fig. 58 illus.

Another smaller version of the present painting, titled *Spaghetti Milanese II*, was included in the Crane Kalman Gallery's exhibition of the artist in 2005.

£3,000-5,000

157

MADELEINE GREEN (BRITISH 1848-1947)

THE MODEL

Oil on canvas

Signed (lower right)

91.5 x 61cm (36 x 24in.)

Exhibited:

Liverpool, Walker Art Gallery, *The Liverpool Red Cross autumn exhibition of modern art: the forty-fifth*, 1915 (according to label to frame verso)

157

Green studied at the RA schools between 1906-11 and established herself as one of the leading figurative artists of the pre-war period. She won a silver medal at the Paris Salon of 1923 and exhibited widely throughout Britain, as well as internationally in Paris, Venice, Melbourne and Adelaide. She spent most of her life living in West London, moving to Lincolnshire in 1940 and then settling with her sister in Norfolk in about 1942.

The artist exhibited a painting titled, *The Model* at the Royal Academy's Annual Exhibition, 1915 (no. 47). It received favourable notice with one critic remarking on the painting's *delicate refinements and subtle quality*. *The colouring is of greys with a blue note in the skirt of the figure... the picture stands out among its more ordinary surroundings by its inherent distinction*. ('The Royal Academy: Spring Exhibition', *The Yorkshire Post*, 1 May 1915).

The present painting is notable for the enigmatic nature of the composition, as well as for its overall feelings of simplicity and modernity.

£8,000-12,000

130

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131



158

158 λ
 ANNE ESTELLE RICE (BRITISH 1879-1959)
TREBOUL
 Oil on canvas
 Stamped with studio stamp AER (verso)
 51 x 61cm (20 x 24in.)

Provenance:
 David Drey, London

£6,000-8,000



159

159 λ
 MARY POTTER (BRITISH 1900-1981)
VIEW FROM BOWEN'S HOUSE
 Oil on canvas
 51 x 41cm (20 x 16in.)

Painted circa 1948.

Provenance:
 Sale, Christie's, London, 14 March 2002, lot 222
 Austin Desmond Fine Art, London
 Acquired from the above by the husband of the present owner on 2 December 2002

This painting depicts the view from the London residence of the writer, Elizabeth Bowen who was a great friend of Mary Potter.

£8,000-12,000

160 λ
DAVID HOCKNEY (BRITISH 1937-2026)
JACK KENNEDY, MODEL, U.C.L.A.
Pen and ink
Signed with initials, titled and dated 1966 (lower right)
35.5 x 43cm (13¾ x 16¾in.)

Provenance:
Kasmin Gallery, London
Sale, Christie's London, 25 October 1995, lot 119
Acquired from the above by the present owner

Exhibited:
Bielefeld, Kunsthalle Bielefeld, *David Hockney Zeichnungen, Grafik, Gemälde*, 25 April - 30 May 1971,
no. 30 (illustrated in the exhibition catalogue p. 22)

The 1960s was a seminal time in Hockney's career. Already lauded on the international art scene, he was drawn to the sun-drenched landscape and liberal bohemian atmosphere of California, moving to Los Angeles in 1964. These years are often viewed as some of the most formative in his career, culminating in the famous pool paintings later in the decade.

In 1966, Hockney took up a teaching post at U.C.L.A where this drawing was executed. The sitter is Jack Kennedy, aspiring model and Hockney's lover and muse. The pair had first met in the mid-sixties in London and their relationship developed into one of both personal and artistic significance with Kennedy depicted in a number of paintings, drawings and prints of the period.

The present drawing is typical of Hockney's sparse linear style that epitomised his time in California. The stark bright light contrasted vividly with his life in London, characterised by dark shadows and heavy cross-hatching. Hockney leaves much of the paper empty and uses a single, flowing line to illustrate the sitter's body and clothes. Whilst the face holds greater detail, it is still governed by an economy of line. In presenting Kennedy in this way, Hockney strips away the unnecessary, revealing a vulnerability and intimacy in both his subject and the artist's relationship to him.

£20,000-30,000



160



161

161 λ
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

£500-700



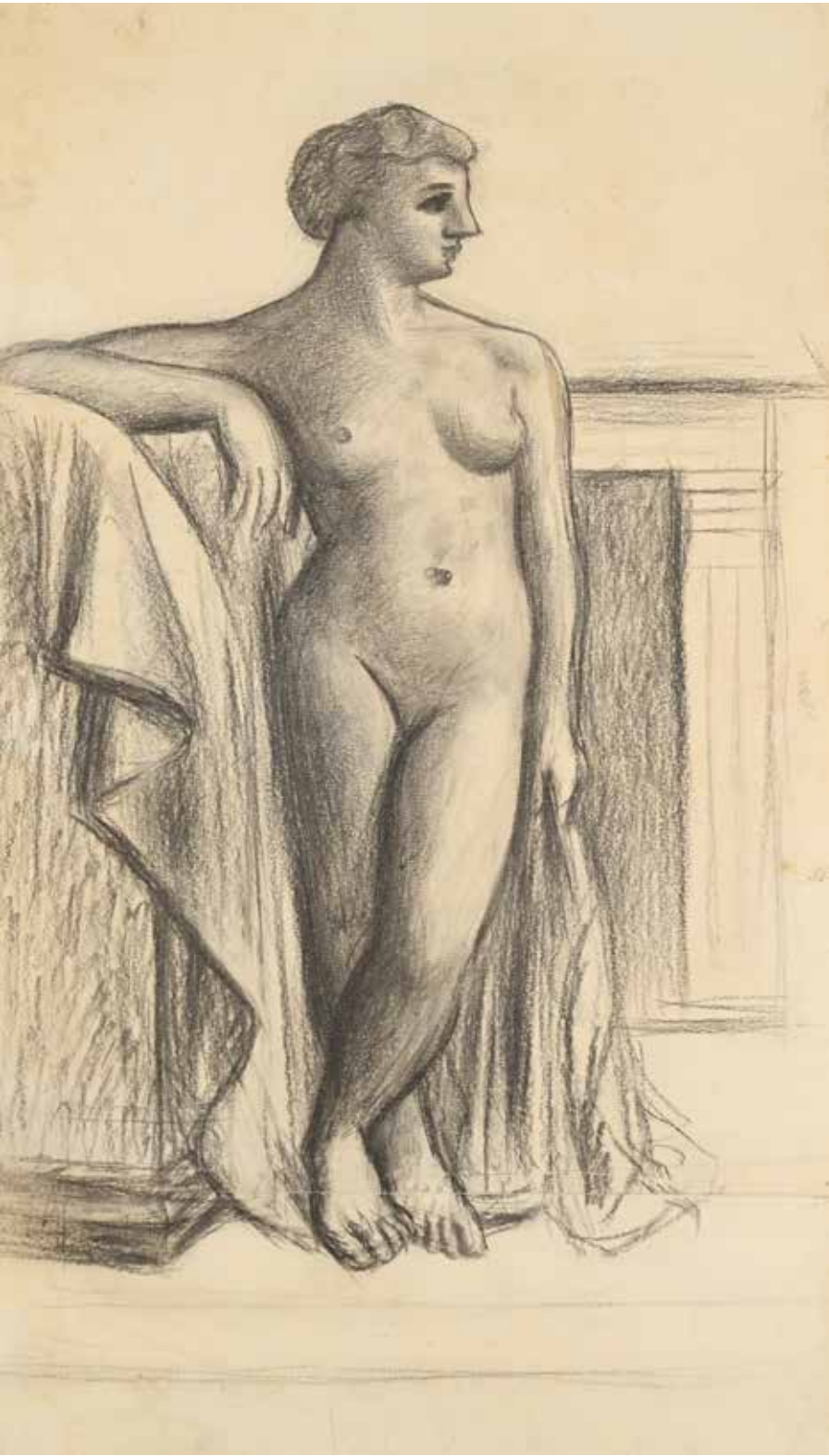
162

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

Provenance:
Private collection, Christopher Redknap

Sold to benefit the Sir Stanley Spencer Memorial Trust.

£300-500



163

163
MARK GERTLER (BRITISH 1892-1939)
CLASSICAL NUDE
Black crayon
66.5 x 36.5cm (26 x 14¼in.)

Executed circa 1933.

Provenance:
Wolseley Fine Arts, London
Sale, Christie's, London, 15 October 1993, lot 41
Abbott & Holder, London
Acquired from the above by the husband of the present owner

£2,000-3,000



164 λ
SIR STANLEY SPENCER (BRITISH 1891-1959)
FIVE SHEETS OF STUDIES, INCLUDING FOUR SHEETS OF FIGURE STUDIES AND A STUDY OF A CAT PLAYING
 One red chalk and pencil; the rest pencil, two on lined paper
 One with artist's studio sale stamp (upper right) and numbered 259; one inscribed 73 Creche (lower left) and with artist's studio sale stamp (verso), one with artist's studio stamp (verso)
 Each 21.5 x 17cm (8¼ x 6½in.) (5)

Provenance:
 Sale, Christie's, London, *The Stanley Spencer Studio Sale*, 5 November 1998 (lot unknown)
 Private collection, Christopher Redknap, acquired from the above

Sold to benefit the Sir Stanley Spencer Memorial Trust.

£800-1,200



164 (part lot)



165 λ
SIR STANLEY SPENCER (BRITISH 1891-1959)
FIVE SHEETS OF STUDIES; INCLUDING A FIGURE ON A BENCH, A STUDY OF A DOG, STUDIES OF A NURSING MOTHER
 Four pencil; the other pen and ink and pencil
 One extensively inscribed (lower edge)
 18.5 x 28.5cm (7¼ x 11in.) and smaller (5)

Provenance:
 Sale, Christie's, London, *The Stanley Spencer Studio Sale*, 5 November 1998 (lot unknown)
 Private collection, Christopher Redknap, acquired from the above

Sold to benefit the Sir Stanley Spencer Memorial Trust.

£1,000-1,500



165 (part lot)



166 λ
SIR STANLEY SPENCER (BRITISH 1891-1959)
FIVE SHEETS OF FIGURE STUDIES
 Pencil
 One inscribed *Sacks of Flour*; two with artist's studio sale stamp (verso)
 Each 22 x 17cm (8½ x 6½in.) (5)

Provenance:
 Sale, Christie's, London, *The Stanley Spencer Studio Sale*,
 5 November 1998 (lot unknown)
 Private collection, Christopher Redknap, acquired from
 the above

Sold to benefit the Sir Stanley Spencer Memorial Trust.

£800-1,200



166 (part lot)

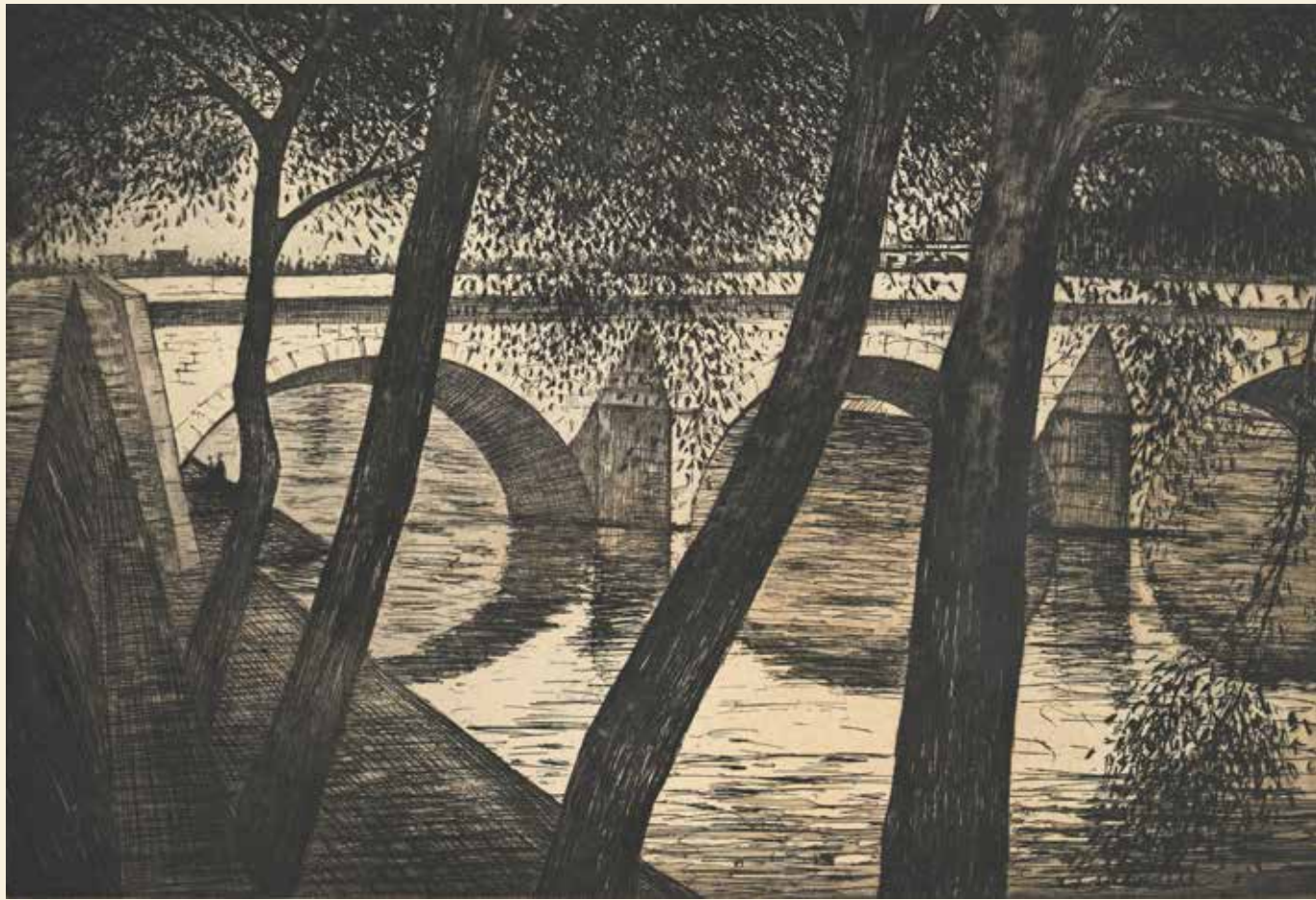


167
CHRISTOPHER RICHARD WYNNE NEVINSON
(BRITISH 1889-1946)
SHERWOOD FOREST, NOTTINGHAMSHIRE
 Watercolour
 Signed (lower right)
 29 x 45cm (11¼ x 17½in.)

Provenance:
 Sale, Bonhams, Oxford, 4 March 2009, lot 63
 Abbott & Holder, London
 Acquired from the above by the husband of the present owner on
 23 June 2009

Exhibited:
 London, Leicester Galleries, March 1924, no. 14

£2,000-3,000



168

168
CHRISTOPHER RICHARD WYNNE NEVINSON (BRITISH 1889-1946)
PONT ROYAL (BLACK 94)
Drypoint, 1922
Signed in pencil, from the edition of 40
27.5 x 43cm (10¾ x 16¾in.)

Provenance:
Abbott & Holder, London
Acquired from the above by the husband of the present owner

£1,000-1,500



169

169
CHRISTOPHER RICHARD WYNNE NEVINSON (BRITISH 1889-1946)
EBB TIDE ON THE CAMBER (BLACK 51)
Drypoint, 1918
Signed in pencil
26 x 36cm (10 x 14in.)

£2,000-3,000

170
CHRISTOPHER RICHARD WYNNE NEVINSON (BRITISH 1889-1946)
THE ESTUARY (THE SILVER ESTUARY, RYE) (BLACK 50)
Drypoint, 1918
Signed and dated in pencil, from the edition of 25
17.5 x 25cm (6¾ x 9¾in.)

Provenance:
Ernest, Brown & Phillips Ltd., The Leicester Galleries, London
Sale, Bonhams, London, 30 June 2003, lot 383
Acquired from the above by the husband of the present owner

£1,000-1,500



170



171

171 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.

£400-600



172

172 λ
JOHN PIPER
(BRITISH 1903-1992)
THE PROMENADE, MARSEILLES
Pencil and pastel
Signed (lower right) and
inscribed twice *Marseille*
(lower left)
21.5 x 33cm (8¼ x 12in.)

Provenance:
Sale, Christie's, London,
26 January 1989, lot 94
Walker Galleries, Harrogate
Kaye Michie Fine Art, London
Acquired from the above by the
husband of the present owner
on 9 November 2017

£2,000-3,000



173

173 λ
JOHN MINTON (BRITISH 1917-1957)
VIEW OF THE ROOFTOPS TO THE SEA, BLANES
Oil on board
43 x 66cm (16¾ x 25in.)

Provenance:
Sale, Bonhams, London, 18 March 2008, lot 144
Louise Kosman Modern British Art, Edinburgh
Acquired from the above by the husband of the present owner, June 2008

Exhibited:
London, Lefevre Gallery, *Recent Paintings by John Minton*, 1956, no. 45

£7,000-10,000



174 (part lot)

174 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
QUAGLINO'S
 Pen and ink and wash on menu card
 Signed, dated *May 6th 1930* and inscribed a
darn good evening! (lower right)
 17.5 x 20.5cm (6¾ x 8in.) (3)

Together with two unframed etchings 'At the
 Folies Bergeres' and 'Watching the Aerial Act',
 both signed in pencil, titled and one inscribed
 artist's proof.

£800-1,200



175 (part lot)

175 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
A SKETCHBOOK WITH FIGURE STUDIES
 Eleven works in either pencil, charcoal and
 red pencil
 25.5 x 20.5cm (10 x 8in.)
 Unframed

Provenance:
 A gift from the artist to the mother of the
 current owner

The sketchbook contains figure studies,
 including a man smoking, a figure of a woman
 reading a newspaper, study of ballerinas,
 single figures and other slighter studies. There
 are further sketches which are not in the
 artiste's hand.

£1,000-1,500



176

176 λ
DAME ELISABETH FRINK
(BRITISH 1930-1993)
BIRD OF PREY
 Charcoal
 Signed and dated *66* (lower right)
 75 x 55cm (29½ x 21½ in.)

Provenance:
 From the Julian Trevelyan and
 Mary Fedden Estates

£2,000-3,000



177

177 λ
WINIFRED NICHOLSON
(BRITISH 1893-1981)
MATALA, CRETE
 Pastel
 28 x 46cm (11 x 18in.)

Provenance:
 Sale, Bonhams, Oxford, 8 September 2010,
 lot 43
 Abbott & Holder, London
 Acquired from the above by the husband of
 the present owner on 16 November 2010

£2,000-3,000

Provenance:
Commissioned by William Maxwell Aitken, first Lord Beaverbrook, in February 1928
Retained by the artist in August 1928
Sale, Sotheby's Olympia, February 16, 2006, *Stable Yard*, lot 49, *Dover Harbour*, lot 51, *Running away from the Fair*, lot 52

Literature:
Paul Liss and Sasha Llewellyn (eds.), *British Murals and Decorative Painting 1920-1960, Rediscoveries and New Interpretations*, Samsom & Co, 2013, pp. 179, 184

Exhibited:
London, Peter Jones Department Store, *An English Holiday*, 1930

Lots 178, 180 and 181 were all part of a decorative scheme, *An English Holiday*, commissioned by Lord Beaverbrook in early 1928, to decorate his newly acquired Newmarket house, Calvin Lodge. As Ann Compton notes, *each panel is a delightful, fully realised composition in its own right and collectively the mural depicts Beaverbrook's friends*, as well as Newmarket Life. (Paul Liss and Sasha Llewellyn (eds.), op. cit., p. 177).

The scheme depicted Newmarket life, as well as scenes depicting his friends. However, just before completion, Beaverbrook changed his mind, deciding that some of his friends might be offended by the humorous scenes they were depicted in. For example, in lot 180 depicts Beaverbrook's childhood friend, the financier, Sir James Dunn, inelegantly falling off his horse in front of Mrs Norman Holden, wife of a successful stockbroker. Whilst lot 181 has the notorious womanizer Lieutenant-Colonel Sir Mathew Wilson, galloping off with Raquel Miller, the Spanish singer and actress.



178 λ
MARY ADSHEAD (BRITISH 1904-1995)
DOVER HARBOUR
Oil over pencil on canvas
218.5 x 121.5cm (86 x 47¾in.)

£3,000-5,000



179

179 λ
JOHN HUTTON
(BRITISH 1906-1978)
THREE MUSES
Oil on board
Signed (lower left)
226 x 119.5cm (88¾ x 47in.)

Painted circa 1953.

Provenance:
The artist's family

Exhibited:
New Zealand, National Art Gallery, Wellington, et al., *John Hutton New Zealand Tour*, 972, cat no. 2

£500-800



180

180 λ
MARY ADSHEAD (BRITISH 1904-1995)
THE STABLE YARD
Oil over pencil on canvas
218 x 143cm (85¾ x 56¼in.)

£3,000-5,000



181

181 λ
MARY ADSHEAD (BRITISH 1904-1995)
RUNNING AWAY FROM THE FAIR
Oil on canvas
218.5 x 102.5cm (86 x 40¼in.)

£3,000-5,000

A PAINTING PARTNERSHIP:
PICTURES FROM THE JULIAN TREVELYAN
AND MARY FEDDEN ESTATES | LOTS 182-206



Mary and Julian relaxing at Durham Wharf, c. 1949

Mary Fedden and Julian Trevelyan met when Mary was still a student at the Slade and became friends with both Julian and his first wife Ursula. By the late 1940s Ursula and Julian's marriage was failing. Whilst they had a creative and often happy sixteen years together, the war, illness, politics and infidelities on both sides had taken their toll. By 1948, Ursula had met and fallen in love with Norman Mommens, a young Belgian artist. Although by 1950, Ursula and Julian had parted, they remained on good terms and stayed in touch for the rest of their lives. In 1949, Mary and Julian travelled to Taormina, Sicily, the first of many overseas painting trips and two years later they married. Philip Trevelyan notes in his monograph on his father, *Mary not only brought Julian the companionship of a fellow painter, but a much welcome stability. She was beautiful, a brilliant cook and entertainer, [and] an enthusiastic travelling companion.* (Philip Trevelyan, *Julian Trevelyan, Picture Language*, Lund Humphries, 2013, p. 177).



Mary Fedden in her studio, 1954

Mary's arriving in Julian's life marked the beginning of a hugely productive and close partnership, both personally and professionally and one that rejuvenated Durham Wharf as a centre of artistic gathering. Julian later recalled in his memoirs, *the Wharf now boasts a new mistress, and in the studio there are two easels instead of one, an aside that for me, carries such massive importance that it had better be dropped while mixing a strong cocktail.* (Julian Trevelyan, *Indigo Days, The Art and Memoirs of Julian Trevelyan*, 1957 (2nd edition 1996), p. 191). Their studio was filled with their paintings, as well as all sorts of curiosities. As Patricia Jordan-Evans noted, their studio overlooked the small garden at Durham Wharf. *Beyond the very tall cow parsley type plant, given to her by Ivon Hitchens, was a low brick wall overlooking the tidal River Thames. At high tide the sailing boats' sails passed by the dining room window which was quite a sight, and at low tide the river dropped 15 ft and created mudbanks. It was a magical place.* (Mary Fedden *Simple Pleasures*, Victoria Art Gallery, Bath, 2022, p. 3).

The present group represents the last opportunity to acquire works from the Estates of Julian Trevelyan and Mary Fedden.



Mary and Julian sailing



Mary and her cats, Durham Wharf, Hammersmith



182

182 λ
MARY FEDDEN (BRITISH 1915-2012)
VASE OF FLOWERS
Oil on board
Signed and dated 1948 (lower left)
77 x 50.5cm (30¼ x 19¾ in.)

£4,000-6,000



183

183 λ
MARY FEDDEN (BRITISH 1915-2012)
ICELAND POPPIES IN A VASE
Oil on canvas
Signed and dated 06 (lower right)
81 x 81cm (31¾ x 31¾ in.)

£8,000-12,000



184

184 λ
MARY FEDDEN (BRITISH 1915-2012)
*STILL LIFE WITH GRAPES,
 PEAR AND ORANGE*
 Oil on canvas
 Signed and dated 010 (lower left)
 40 x 50.5cm (15½ x 19¾ in.)

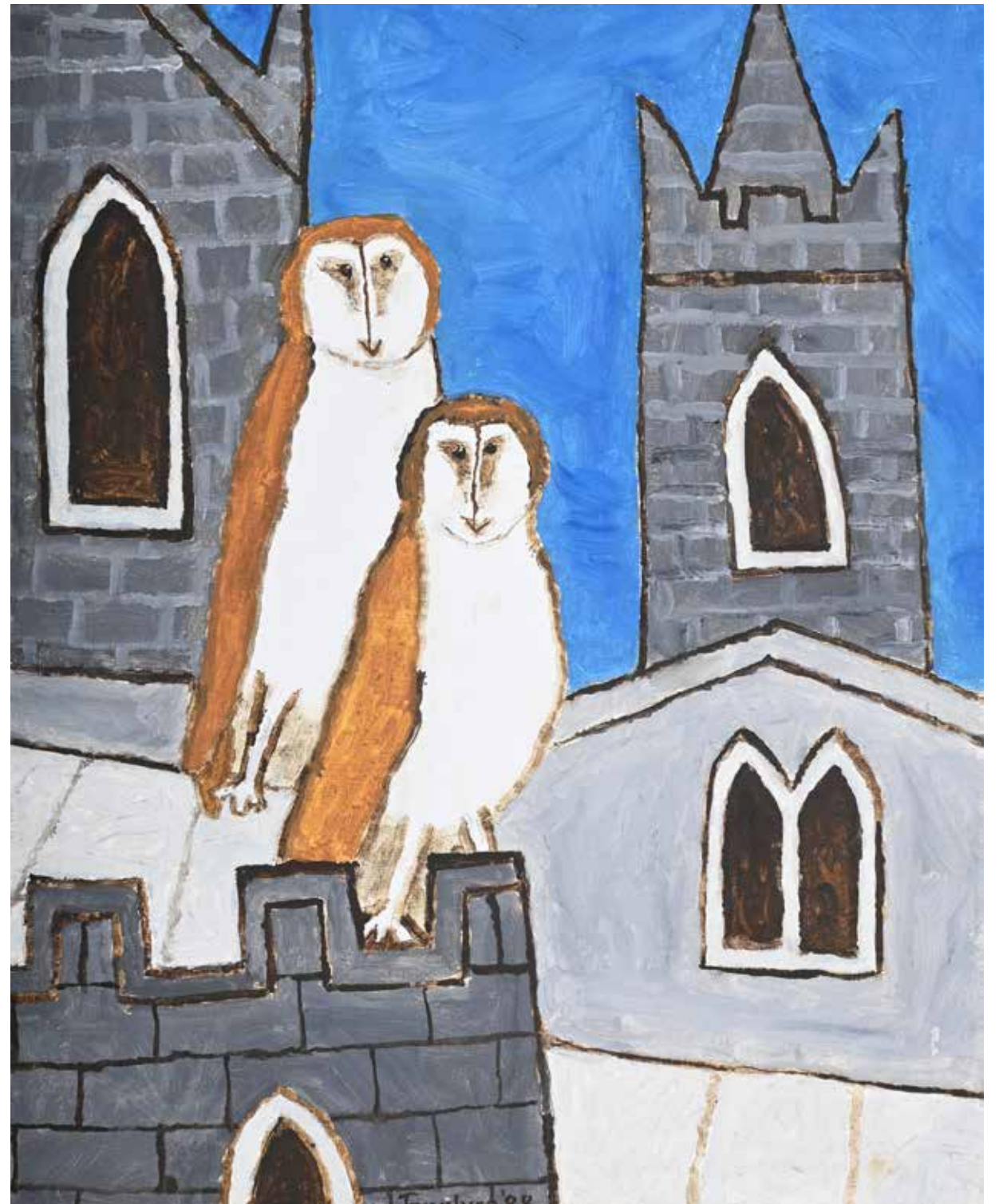
£2,500-3,500



185

185 λ
MARY FEDDEN (BRITISH 1915-2012)
BUNCH OF GRAPES
 Watercolour
 Signed and dated '10 (lower left)
 15.5 x 25cm (6 x 9¾ in.)

£1,500-2,500



186

186 λ
JULIAN TREVELYAN (BRITISH 1910-1988)
OWLS
 Oil on canvas
 Signed and dated '88 (lower centre)
 76.7 x 61cm (30 x 24 in.)

Literature:
 Philip Trevelyan, *Julian Trevelyan, Picture Landscape*, Lund Humphries, 2013,
 p. 244 illus.

Mary Fedden hung the present painting above her bed for twenty years, following Trevelyan's death and as noted by Philip Trevelyan, *it is difficult not to think of them as a symbolic portrayal of Mary and Julian's long partnership.* (op. cit).

£3,000-5,000

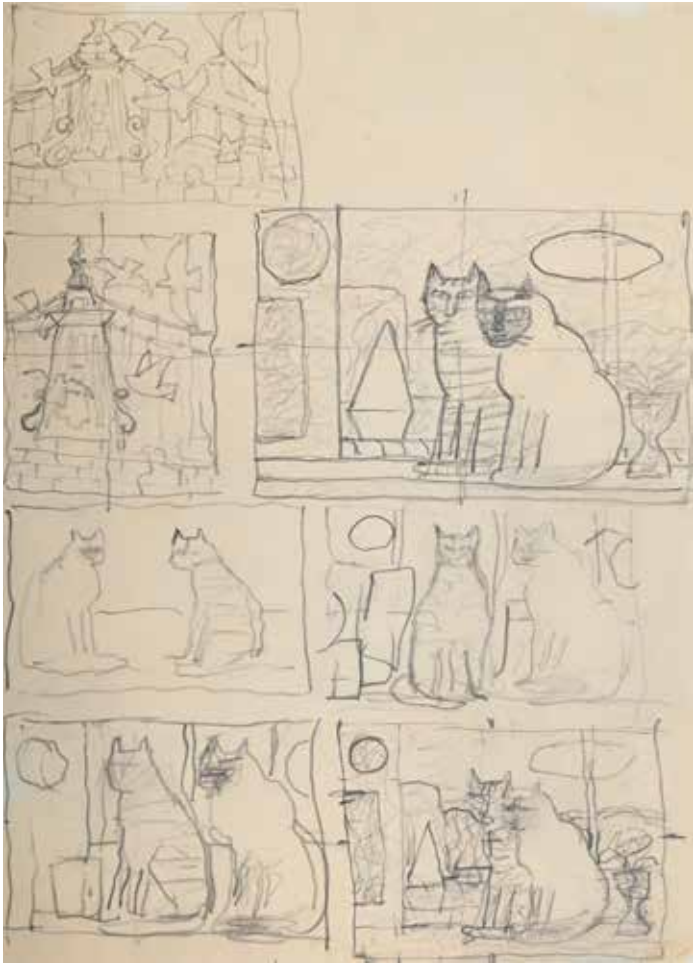


187

187 λ
JULIAN TREVELYAN (BRITISH 1910-1988)
RHINOS AND POSTBOX
 Oil on canvas
 Signed and dated '66 (lower right)
 76.3 x 91.3cm (30 x 35¾ in.)

Literature:
 Philip Trevelyan, *Julian Trevelyan, Picture Language*, Lund Humphries, 2013, p. 187, illus.

£1,500-2,500



188

188 λ
JULIAN TREVELYAN (BRITISH 1910-1988)
SLEEPING TOM & SKETCHES FOR CATS
 One felt tip pen, the other pencil, two sketches framed as one
 The largest: 27 x 19cm (10½ x 7¼ in.) (2)

Executed circa 1973.

Exhibited:
 Henley-on-Thames, Bohun Gallery,
 4 February - 1 March 2008

£700-1,000



189 λ
MARY FEDDEN (BRITISH 1915-2012)
CHAFFINCH
 Watercolour, ink and gouache
 Signed (lower left)
 14 x 19cm (5½ x 7¼ in.)

£1,000-1,500



189

190 λ
MARY FEDDEN (BRITISH 1915-2012)
RAVEN
 Ink and watercolour
 Signed and dated 1990 (lower left)
 13 x 20.5cm (5 x 8 in.)

£1,000-1,500



190



191

191 λ
 MARY FEDDEN (BRITISH 1915-2012)
STILL LIFE WITH BOTTLE
 Ink and gouache
 Signed and dated 2010 (lower right)
 30 x 38cm (11¾ x 14¾ in.)

£2,000-3,000



192

192 λ
 MARY FEDDEN (BRITISH 1915-2012)
STILL LIFE WITH GRAPES AND PEARS
 Oil on canvas
 Signed and dated 09 (lower left)
 51 x 61cm (20 x 24 in.)

£1,500-2,500



193

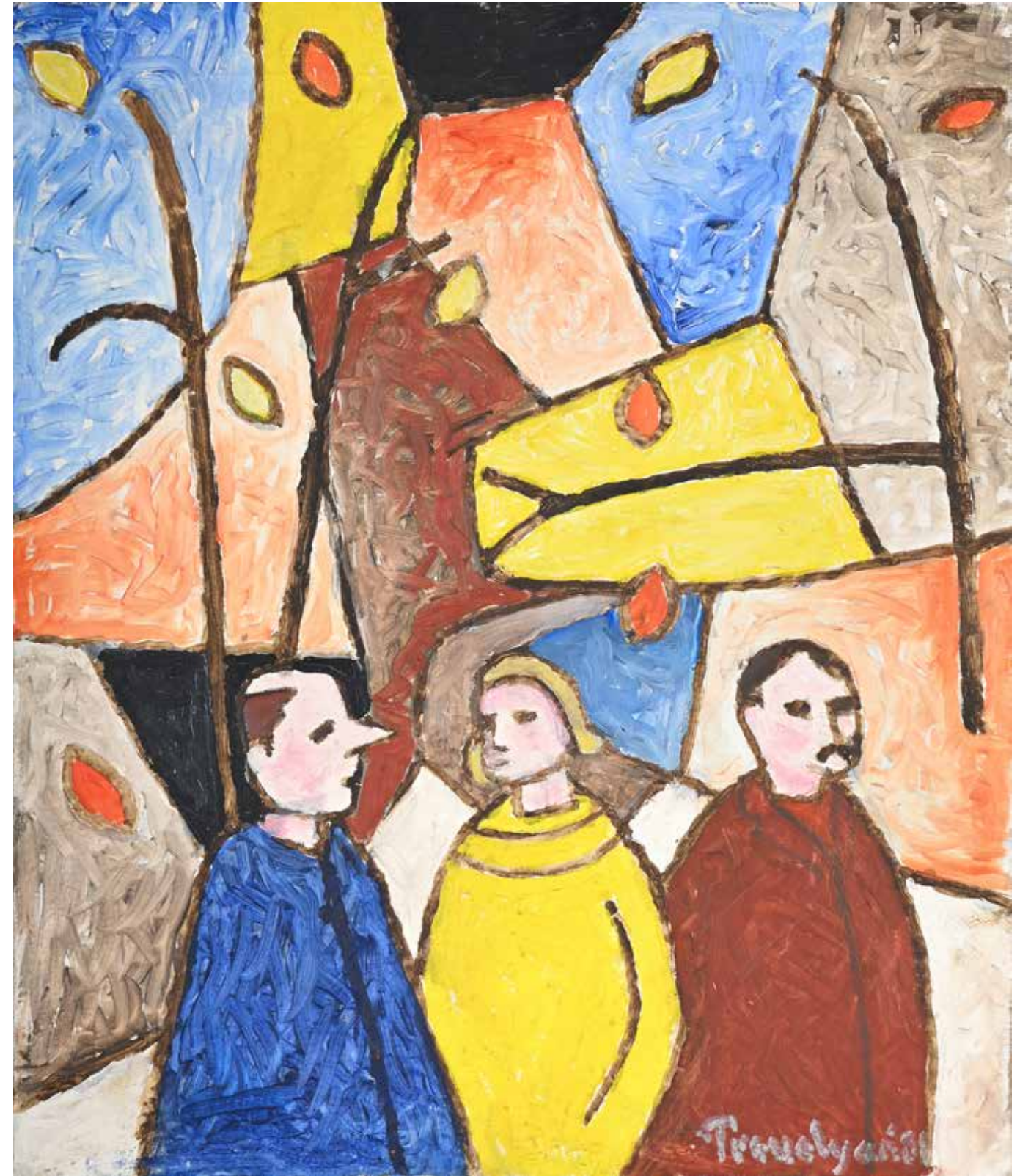
193 λ
 JULIAN TREVELYAN (BRITISH 1910-1988)
FALL
 Oil on board laid on panel
 Signed and dated '82 (lower right)
 40.7 x 30.7cm (16 x 12 in.)

£3,000-5,000



193A
JULIAN TREVELYAN (BRITISH 1910-1988)
NEW YORK, NIGHT
Oil on canvas
Signed and dated '81 (lower right)
50.3 x 61cm (19¾ x 24 in.)

£2,000-3,000



193B
JULIAN TREVELYAN (BRITISH 1910-1988)
PEOPLE IN WOODS
Oil on canvas
Signed and dated '81 (lower right)
61 x 50.8cm (24 x 20 in.)

193B

Exhibited:
Royal College of Art, London, *The Imaginative Impulse*,
Julian Trevelyan, 1998, un-numbered

£2,000-3,000



194 λ
MARY FEDDEN (BRITISH 1915-2012)
STILL LIFE WITH PAINT BRUSHES
Oil on canvas
Signed and dated 09 (lower right)
50 x 60cm (19½ x 23½ in.)

£4,000-6,000



195 λ
JULIAN TREVELYAN (BRITISH 1910-1988)
RATATOUILLE NIÇOISE
Oil on canvas
Signed and dated '73 (lower left)
161.5 x 75.5cm (63½ x 29½ in.)

£8,000-12,000



196

196 λ
JULIAN TREVELYAN (BRITISH 1910-1988)
EXCAVATION
 Oil and wood relief in artist's frame
 Signed and titled (verso)
 57.4 x 48cm (22½ x 18¾ in.)

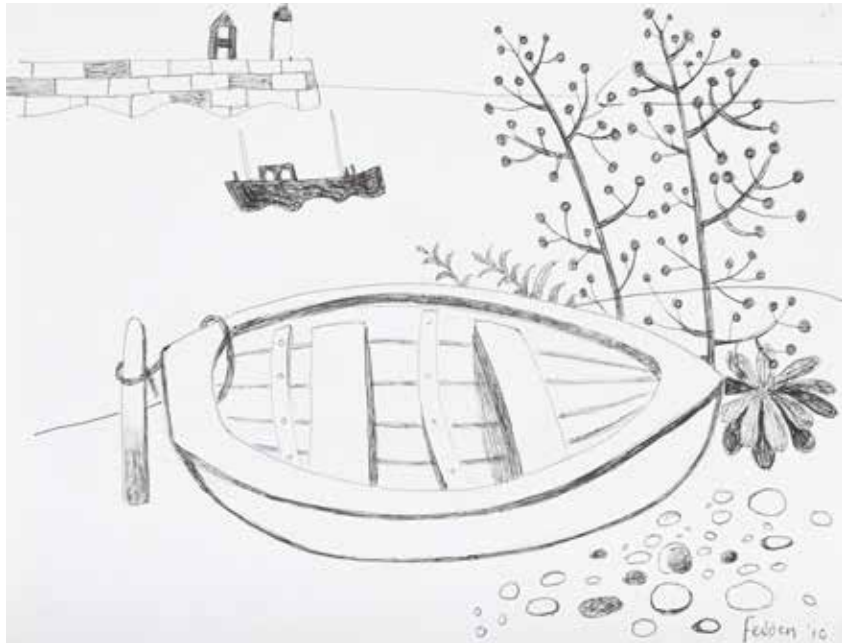
£1,500-2,500



197

197 λ
MARY FEDDEN (BRITISH 1915-2012)
STILL LIFE WITH MELON AND BANANA
 Oil on canvas
 Signed and dated 09 (lower left)
 50.5 x 40cm (19¾ x 15½ in.)

£3,000-5,000



198

199 λ
MARY FEDDEN (BRITISH 1915-2012)
THE LAMP
Lithograph printed in colours, 1973
Signed in pencil and inscribed *Artist Proof*
(aside from the edition of 250)
56 x 40.5cm (22 x 15¾in.)

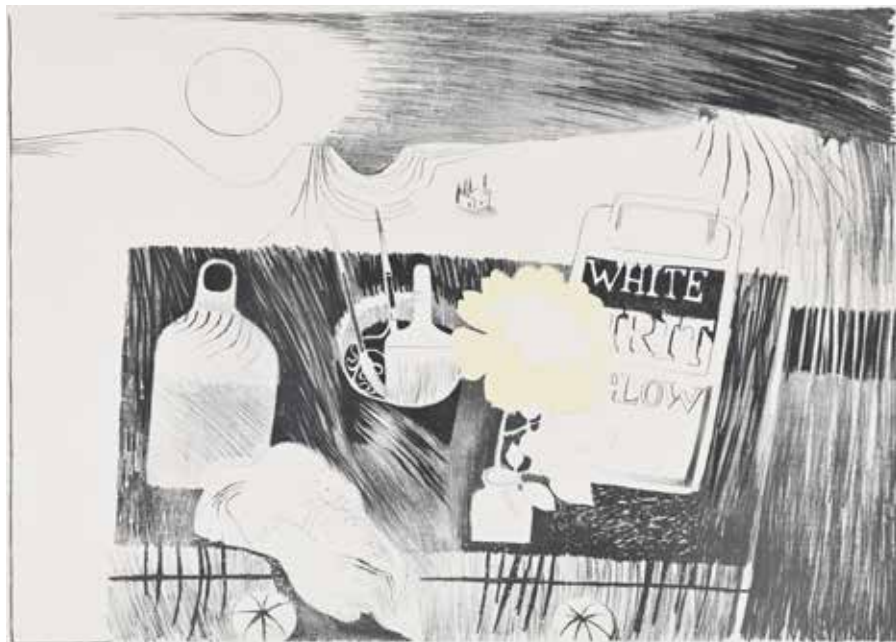
£200-300



199

200 λ
MARY FEDDEN (BRITISH 1915-2012)
ETCHING TABLE
Lithograph, 1972
Signed in pencil, dedicated to *Maisie*, with
love and inscribed *Artist Proof* (aside from the
edition of 70)
41 x 57cm (16 x 22¼ in.)

£200-300



200

201 λ
MARY FEDDEN (BRITISH 1915-2012)
STILL LIFE WITH PINEAPPLE
Watercolour and ink
Signed and dated 1990 (lower left)
76 x 55cm (29¾ x 21½ in.)

£3,000-5,000



201

202 λ
JULIAN TREVELYAN (BRITISH 1910-1988)
STILL LIFE WITH FLOWERS IN A STRIPED JUG
Plaster and painted metal relief
53.7 x 35.6cm (21 x 14 in.)

£600-800



202



203

203 λ
 MARY FEDDEN (BRITISH 1915-2012)
STILL LIFE IN ORANGE, BLACK AND RED
 Watercolour
 Signed and dated '10 (lower left)
 25 x 15cm (9¾ x 5¾ in.)

£1,500-2,500

204 λ
 MARY FEDDEN (BRITISH 1915-2012)
STILL LIFE WITH FISH AND FRUIT
 Oil on canvas
 Signed and dated 09 (lower left)
 51 x 61cm (20 x 24 in.)

£2,000-3,000



204

205 λ
 JULIAN TREVELYAN (BRITISH 1910-1988)
THE WHARF
 Oil on canvas
 Signed and dated '77 (lower left)
 40.8 x 50.6cm (16 x 19¾ in.)

£2,500-3,500



205

206 λ
 JULIAN TREVELYAN (BRITISH 1910-1988)
RHINO IN A RIVER LANDSCAPE
 Oil on canvas
 Signed and dated '67 (lower right)
 51 x 61.4cm (20 x 24 in.)

£2,000-3,000



206

OTHER PROPERTIES



207

207 λ
MARY FEDDEN (BRITISH 1915-2012)
FLOWER STILL LIFE (WOMAN MAGAZINE)
Oil on canvas
Signed and dated 1950 (lower right)
61 x 51cm (24 x 20in.)

£4,000-6,000



208

208 λ
MARY FEDDEN (BRITISH 1915-2012)
FLOWER STILL LIFE (WOMAN MAGAZINE)
Oil on canvas
Signed and dated 1951 (lower left)
61 x 61cm (24 x 24in.)

£4,000-6,000



209

209 λ
MARY FEDDEN (BRITISH 1915-2012)
TWO FIGURES WITH A HORSE
 Oil on board
 Signed and dated 1984 (lower right)
 15.5 x 20cm (6 x 7¾in.)
 £2,000-3,000



210

210 λ
MARY FEDDEN (BRITISH 1915-2012)
RECLINING FIGURE WITH BOOTS
 Watercolour
 Signed and dated 1982 (lower right)
 14.5 x 21.5cm (5½ x 8¼in.)
 £2,000-3,000

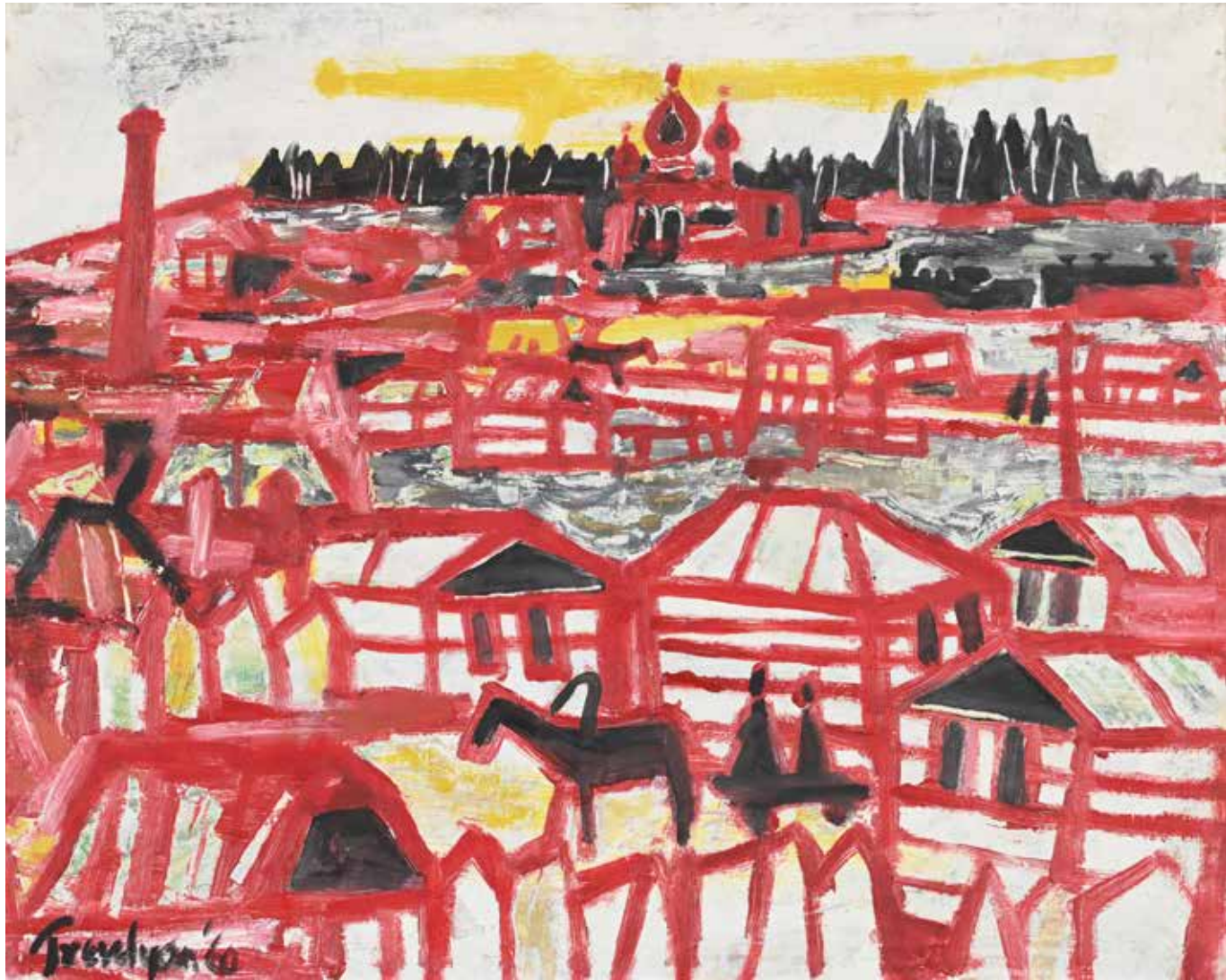


211

211
MARY FEDDEN (BRITISH 1915-2012)
CAT AND CANARY
 Oil on canvas
 Signed and dated 1995 (lower right)
 61 x 76.5cm (24 x 30in.)

Provenance:
 A gift from the artist to the present owner

£10,000-15,000



212 λ
JULIAN TREVELYAN (BRITISH 1910-1988)
THAW, RUSSIA
 Oil on canvas
 Signed and dated '60 (lower left)
 41 x 51cm (16 x 20in.)

Provenance:
 Sale, Lawrences, Crewkerne, Somerset, 13 April 2018, lot 1440

£2,000-3,000



213 λ
JULIAN TREVELYAN (BRITISH 1910-1988) & MARY FEDDEN (BRITISH 1915-2012)
CHRISTMAS CARDS
 Mixed media
 All variously inscribed from Julian and Mary and Julian and Ursula
 14 x 16.5cm (5½ x 6¼in.) (5)
 Unframed

213

Executed in the 1940s and 1950s.

Provenance:
 Private Collection, Sir Alec Skempton FRS and Mary Nancy Skempton (gifts from the artists)

£600-800



214

214 λ
EMILY PATRICK (BRITISH B. 1959)
STILL LIFE WITH LILAC
 Oil on board
 Signed with initials (lower right)
 82 x 102cm (32¼ x 40in.)

Provenance:
 Falle Fine Art, Jersey
 Acquired from the above by the present owner in 1996

£3,000-5,000



215

215 λ
EMILY PATRICK (BRITISH B.1959)
STILL LIFE
 Oil on board
 Signed (lower right)
 51 x 61cm (20 x 24in.)

Provenance:
 Falle Fine Art, Jersey
 Acquired from the above by the present owner in 1994

£2,000-3,000



216

216 λ
NAN YOUNGMAN (BRITISH 1906-1995)
ON CARDIFF DOCK
 Oil on canvas
 Signed and dated 1960 (lower left)
 46 x 65.5cm (18 x 25¾in.)

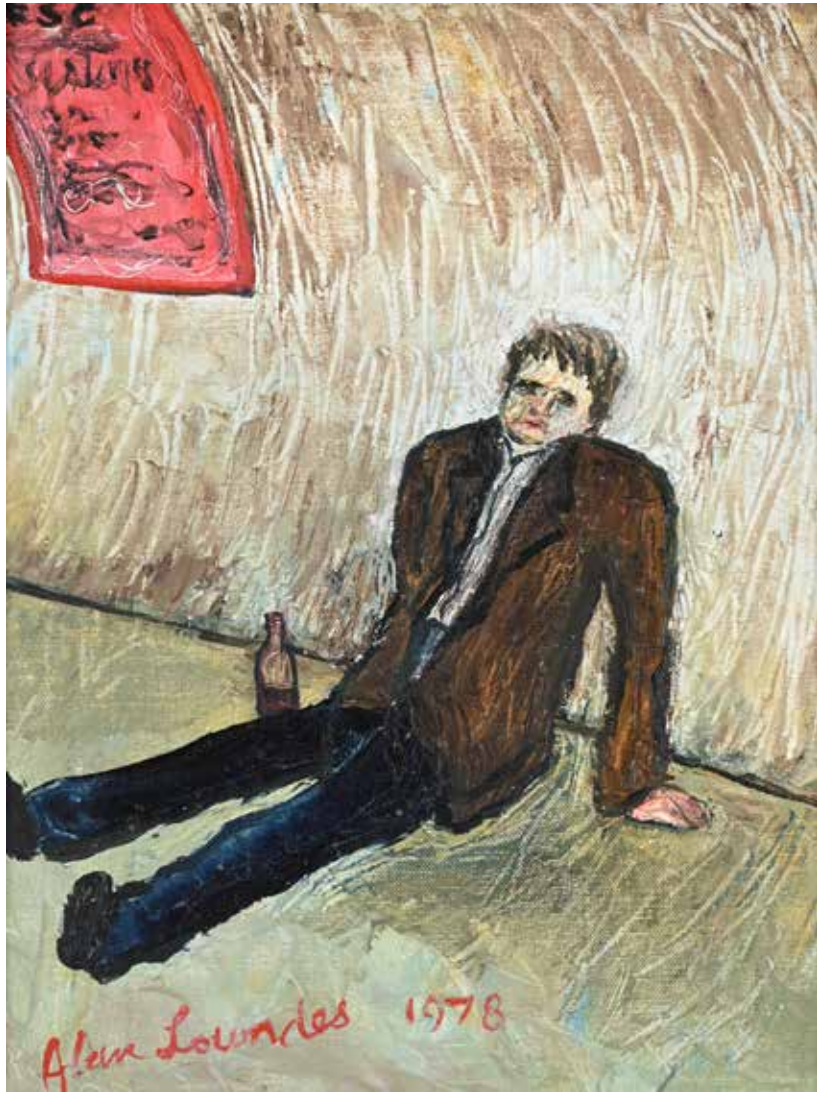
£700-1,000



217

217 λ
NAN YOUNGMAN (BRITISH 1906-1995)
THE SHORE
 Oil on canvas
 Signed and dated 1962 (lower right)
 50.5 x 76cm (19¾ x 29¾in.)

£700-1,000



218

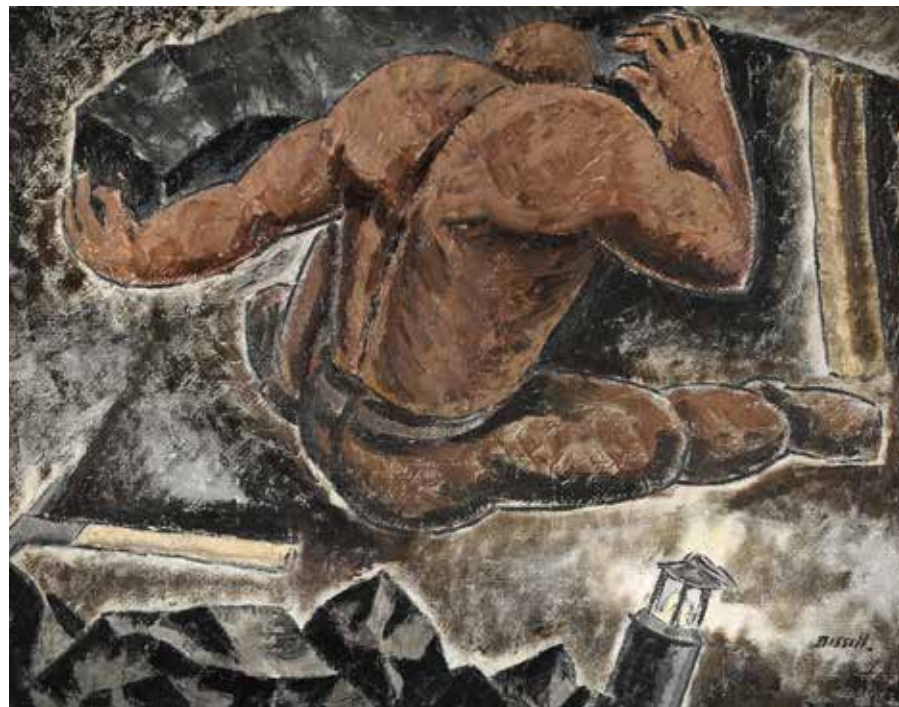
218 λ
ALAN LOWNDES (BRITISH 1921-1978)
THE METHS DRINKER
Oil on canvas
Signed and dated 1978 (lower left); titled and dated 1978 (verso)
40 x 30cm (15½ x 11¾in.)

Provenance:
Crane Kalman Gallery, London (acquired directly from the artist)
Private collection, Dame Gillian Lynne (acquired from the above)
A gift from the above by the present owner

Exhibited:
London, Crane Kalman Gallery, *Lowndes Retrospective*, June 1984

This was given to the present owner following the opening night of his playing Proteus in *Two Gentleman of Verona*, at the Royal Shakespeare Company, Stratford.

£3,000-5,000



219

219 λ
GEORGE BISSILL (BRITISH 1896-1973)
HEAVING COAL
Oil on canvas
Signed (lower right); titled (verso)
35.5 x 46cm (13¾ x 18in.)

Painted circa 1920.

Provenance:
Sale, Mallam's, Oxford, 17 July 2013, lot 201
Abbott & Holder, London
Acquired from the above by the husband of the present owner on 25 July 2014

£2,000-3,000



220

220 λ
ALAN LOWNDES (BRITISH 1921-1978)
LIGHTHOUSE
Oil on canvas
Signed and dated 1960 (lower left)
75.5 x 50.5cm (29½ x 19¾in.)

Provenance:
Crane Kalman Gallery, London (acquired directly from the artist)
Private collection, Dame Gillian Lynne (acquired from the above)
A gift from the above to the present owner

Exhibited:
London, Crane Kalman Gallery, *Lowndes Retrospective*, June 1984

£6,000-8,000



221



222

221 λ
CLIVE BLACKMORE (BRITISH B. 1940)
STILL LIFE ON SMALL TABLE
Oil on board
Signed and titled (verso)
47.5 x 80cm (18½ x 31¼in.)

Painted in 1990.

Provenance:
The New Academy Gallery, London

£700-1,000

222 λ
DOUGLAS SWAN (BRITISH 1930-2000)
THE DUTCH BOAT IN ARBROATH HARBOUR
Ink, watercolour, bodycolour and pastel
Signed (lower right); further signed and titled
(to fragment of original mount)
59 x 39.5cm (23 x 15½in.)

£500-700

223 λ
DOUGLAS SWAN (BRITISH 1930-2000)
NORTH SEA PORT
Oil on canvas
Signed and dated 63 (upper right); further
signed, titled and dated May 1963 (verso)
78 x 65.5cm (30½ x 25¾in.)

£1,500-2,000



223

224 λ
ROY TURNER DURRANT (BRITISH 1925-1998)
VERTICAL COMPOSITION
Gouache
Signed with initial and dated 57 (lower right)
20 x 12.5cm (7¾ x 4¾in.)

£400-600



224



225

225 λ
ADRIAN RYAN (BRITISH 1920-1998)
PARIS ROOFTOPS
Watercolour
Dated 15.9.50 (upper right) and 50 (lower right); stamped with studio stamp (verso)
20 x 27.5cm (7¾ x 10¾in.)

Provenance:
Acquired directly from the artist by the present owner

It has been suggested that the current view is near the former studio of Eugene Delacroix at 6 Rue Furstemberg, Paris. Ryan was a great admirer of Delacroix and frequently stayed close by in the 6th arrondissement when he visited the city.

£300-500



226

226 λ
ADRIAN RYAN (BRITISH 1928-1998)
GURNARD
Oil on canvas
Signed (lower right)
38 x 46cm (14¾ x 18in.)

Painted in 1943.

Provenance:
Acquired directly from the artist by the present owner

£600-900



227

227 λ
ADRIAN RYAN (BRITISH 1920-1998)
MOUSEHOLE HARBOUR, NOCTURNE
Oil on canvas
Stamped with studio stamp (verso)
46 x 56cm (18 x 22in.)
Unframed

Painted in 1959.

Provenance:
Acquired directly from the artist by the present owner

The present work was painted from Old Hill Cottage, Love Lane where Ryan moved in July 1959 and shared with Joan Gilchrest for the next five years.

£700-1,000

228 (NO LOT)

229 (NO LOT)



230 λ
ROY TURNER DURRANT (BRITISH 1925-1998)
HEAD
Gouache
Signed with initial and dated 59 (lower right)
25 x 19cm (9¾ x 7¼in.)
Unframed

£500-700



231 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.)

£400-600



232 λ
ROY TURNER DURRANT (BRITISH 1925-1998)
UNTITLED, 1962
Ink and gouache
Signed and dated 62 (lower right)
59 x 47.5cm (23 x 18½in.)

£600-800



233 λ
ROY TURNER DURRANT (BRITISH 1925-1998)
UNTITLED - BLUE AND RED
Crayon and gouache
Signed with initial and dated 57 (lower right)
20 x 12.5cm (7¾ x 4¾in.)
Unframed

£400-600



234

234 λ
KEN KIFF (BRITISH 1935-2001)
MAN ON HORSEBACK PASSING BY A TREE
Watercolour over pencil on paper mounted onto card
Signed (lower left)
18 x 11.5cm (7 x 4½in.)

Provenance:
Goodman Gallery, London
Nicola Jacobs Gallery, London

£1,500-2,500



235

235 λ
RENÉ HARVENT (BELGIAN 1925-2004)
PORTRAIT OF A WOMAN 'ANTEA'
Bronze
Signed (to back of neck)
Height: 34cm (13 1/4 in.)

Conceived in 1944-45.

Literature:
Guy Donnay, *René Harvent*, Centre de Creation
artistique de Mons, 1988, illus.

Third portrait of Hilda Wets

The work was modelled in 1944/1945. An edition of
10 was cast in bronze in 1946 of which this may be the
original casting. Exhibited variously Mons, Brussels etc

£800-1,200

236 λ
PETER KINLEY (BRITISH 1926-1988)
RED INTERIOR
Oil and pencil on paper
24.5 x 18cm (9½ x 7in.)

£1,000-1,500



236

237 λ
NEAL TAIT (BRITISH B. 1965)
WOMAN READING HER VISA STATEMENT
Oil on linen
45.5 x 35.5cm (17¾ x 13¾in.)

Painted in 2006.

Provenance:
White Cube, London

£800-1,200



237

238 λ

Property from the Private Collection of Raymond Tooth

EUAN UGLOW (BRITISH 1932-2000)

FIGURES IN A PARK

Oil on board

25 x 30cm (9¾ x 11¾in.)

Provenance:

Private Collection, USA

Sale, Christie's, London, 8 June 2001, lot 153

Uglow's work embodies a heroic grappling between the eyes and its chosen subjects in conditions of the artist's own devising, where a massive stillness speaks of concentration and where the passage of time is recorded in accumulated colour, drawn and redrawn lines, and patiently negotiated surfaces. (Richard Kendall, 'Uglow at work: the formative years' in Uglow the complete Paintings, p. ix).

£20,000-30,000



238



239

239 λ
DENIS BOWEN (BRITISH 1921-2006)
VERTICAL IMAGE - RED, BLACK AND BLUE
Mixed Media
Signed and dated 1999 (lower left)
43 x 31cm (16¾ x 12in.)

Provenance:
Wenlock Fine Art, Much Wenlock

£300-500



240

240 λ
AUSTIN COOPER
(CANADIAN/BRITISH 1890-1964)
ABSTRACTION 161
Mixed media and collage of board
Signed (lower right)
23.5 x 28.5cm (9¼ x 11in.)

Executed 8th July 1962.

Provenance:
Gimpel Fils, London

£300-500



241

241 λ
DENIS BOWEN (BRITISH 1921-2006)
UNTITLED, RED, BLACK AND GOLD
Mixed Media
Signed and dated 1999 (lower right)
58 x 41.5cm (22¾ x 16¼in.)

Provenance:
Wenlock Fine Art, Much Wenlock

£300-500

242 λ
SIR HOWARD HODGKIN
(BRITISH 1932-2017)
TWO'S COMPANY (A) (HEENK 118)
Etching with aquatint printed in colours, with hand-colouring by Jack Shirreff, 2002-3
Signed with initials and dated MMVIII in pencil, numbered XXVI/XL (the total edition was 80), printed by Jack Shirreff, published by the Elton John AIDS foundation and Alan Cristea Gallery
37.5 x 46cm (14¾ x 18in.)

Provenance:
Alan Cristea Gallery, London

£2,000-3,000



242

243 λ
JOHN HOYLAND (BRITISH 1934-2011)
UNTITLED
Acrylic and ballpoint pen
56 x 76cm (22 x 29¾in.)

It has been suggested that this study dates to circa 1995-6, when the artist was spending time in Bali and was inspired by his travels there.

We are grateful to the John Hoyland estate for their assistance in cataloguing this work. As is standard for the Hoyland estate, as a study, this work will not be included in the forthcoming catalogue raisonne.

£1,000-1,500



243



244 λ
EDWARD BAINBRIDGE COPNALL
(BRITISH 1903-1973)
EVOLUTION
Portland stone
183 x 113 x 113cm (72 x 44¼ x 44¼in.)

Executed circa 1930.

Provenance:
Private Collection, UK

Literature:
Edward Bainbridge Copnall, *A Sculptor's Manual*, Pergamon Press, 1971, p. 6
Jill Neff (ed.), *Bainbridge Copnall - Painter and Sculptor: Memoirs with a Postscript*, 2018, page 95 illus.

£2,000-3,000

244

245 λ
ATTRIBUTED TO FRANK DOBSON (BRITISH 1886-1963)
SEATED TORSO
Bronze
Signed with initials
Height: 17cm (6¾ in.)

The female form particularly inspired Dobson throughout his career, both in his sculptures and drawings and the present sculpture appears to relate to the sculptor's work from the late 1920s. A similar torso, a study for the *Ham Hill Torso 2*, conceived circa 1928, was sold at auction in November 2020. There is another study with similarly incised initials. Furthermore there are also several drawings of a similar subject. However, due to the fact that Dobson's studio was badly damaged during World War II and much of his archive and early work was lost, it is often difficult to tie up specific works with the artist.

£2,000-3,000



245 (actual size)



246

246 λ
JULES DE GOEDE (DUTCH 1937-2007)
RELATED FORM 5
Acrylic on canvas with cut out
Signed, titled and dated '92 (verso)
97 x 107cm (38 x 42in.)
£700-1,000



247

247 λ
JULES DE GOEDE (DUTCH 1937-2007)
UNTITLED 1982
Acrylic on canvas with cut outs
Signed and dated 82 (verso)
82 x 109.5cm (32¼ x 43in.)
£700-1,000

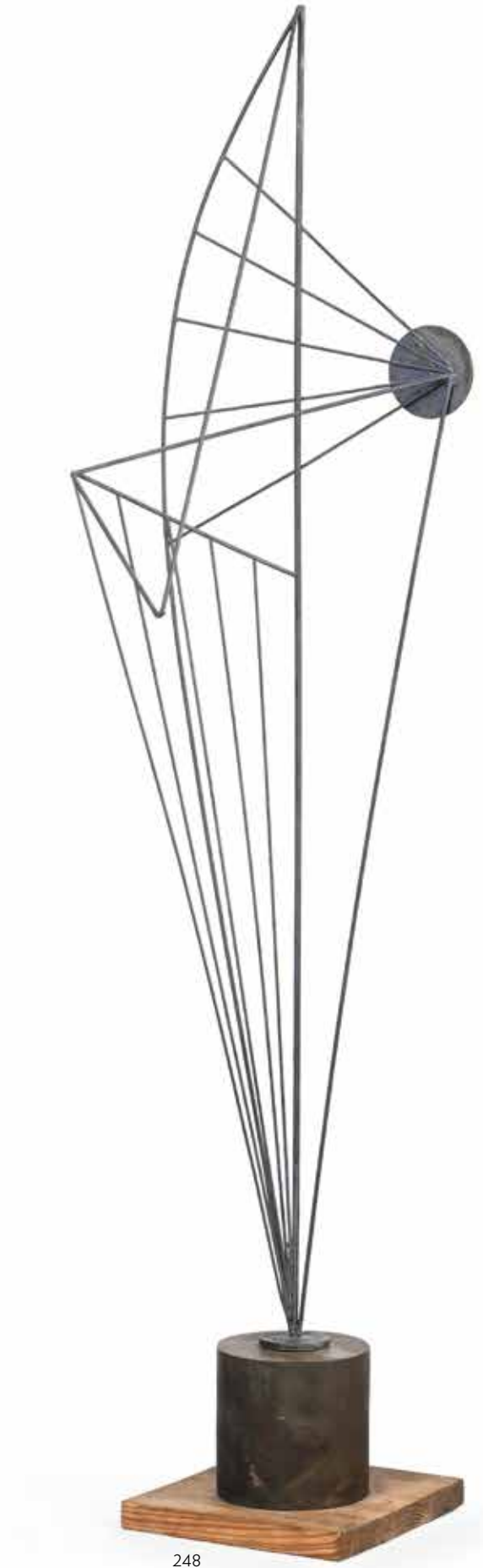
248 λ
DENIS MITCHELL (BRITISH 1912-1993)
UNTITLED (IRON/STEEL CONSTRUCTION)
Steel and wood
Signed with initials and dated 1951
(to underside of base)
100.5 x 23 x 23cm (39½ x 9 x 9in.)

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

£5,000-7,000



248



249

249 λ
JULES DE GOEDE (DUTCH 1937-2007)
FORCE 8
 Acrylic on canvas with cut out
 Signed, dated 2007 and titled (verso)
 34 x 33.5cm (13¼ x 13in.)

£300-500



250

250 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

£600-800



251

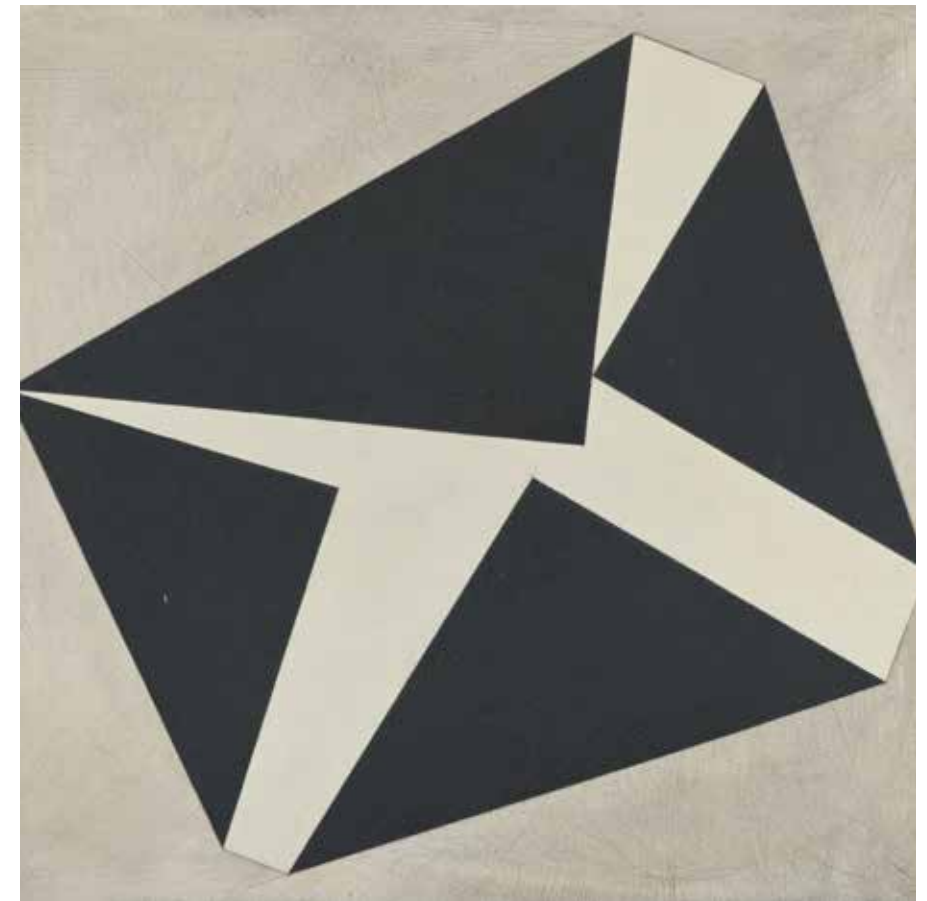
251 λ
MICHAEL TYZACK (BRITISH 1933-2007)
STRATFORD HUNCH: 1991
 Acrylic and graphite on collaged
 watercolour paper
 Signed, titled, dated 1991 and inscribed
 (to backboard verso)
 63 x 63cm (24¾ x 24¾in.)

£300-500

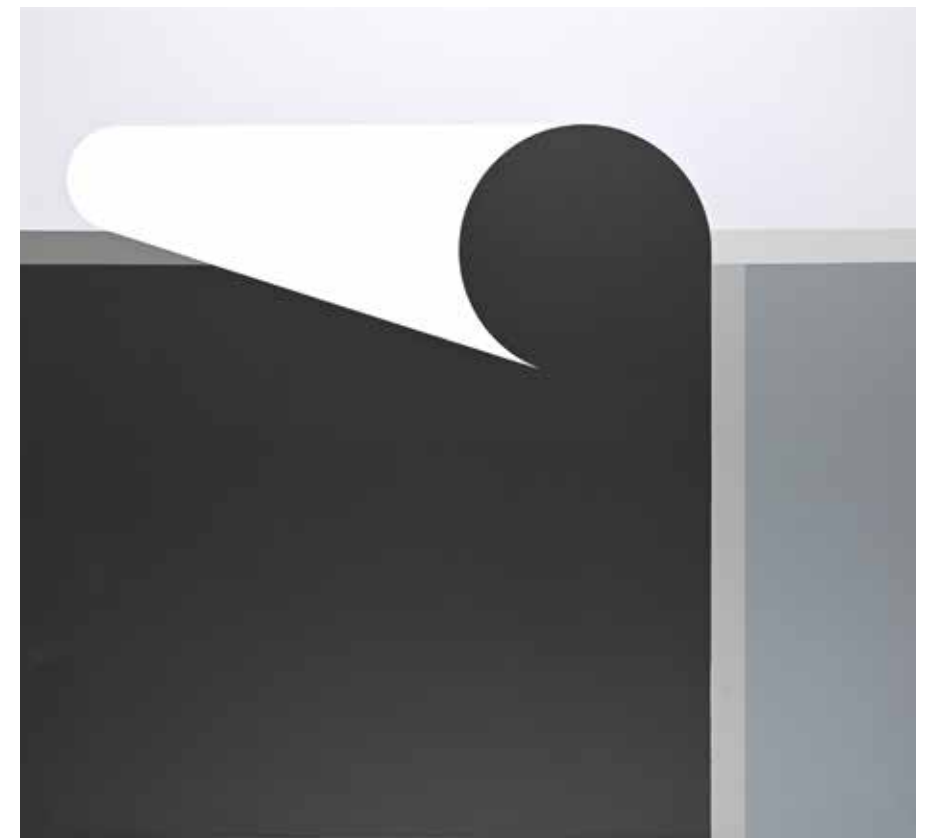
252 λ
MICHAEL CANNEY (BRITISH 1923-1999)
FOURFOLD IV
 Oil and pencil on board
 Signed, titled and dated '88
 (to backboard verso)
 35.5 x 35.5cm (13¾ x 13¾in.)

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

£1,200-1,800



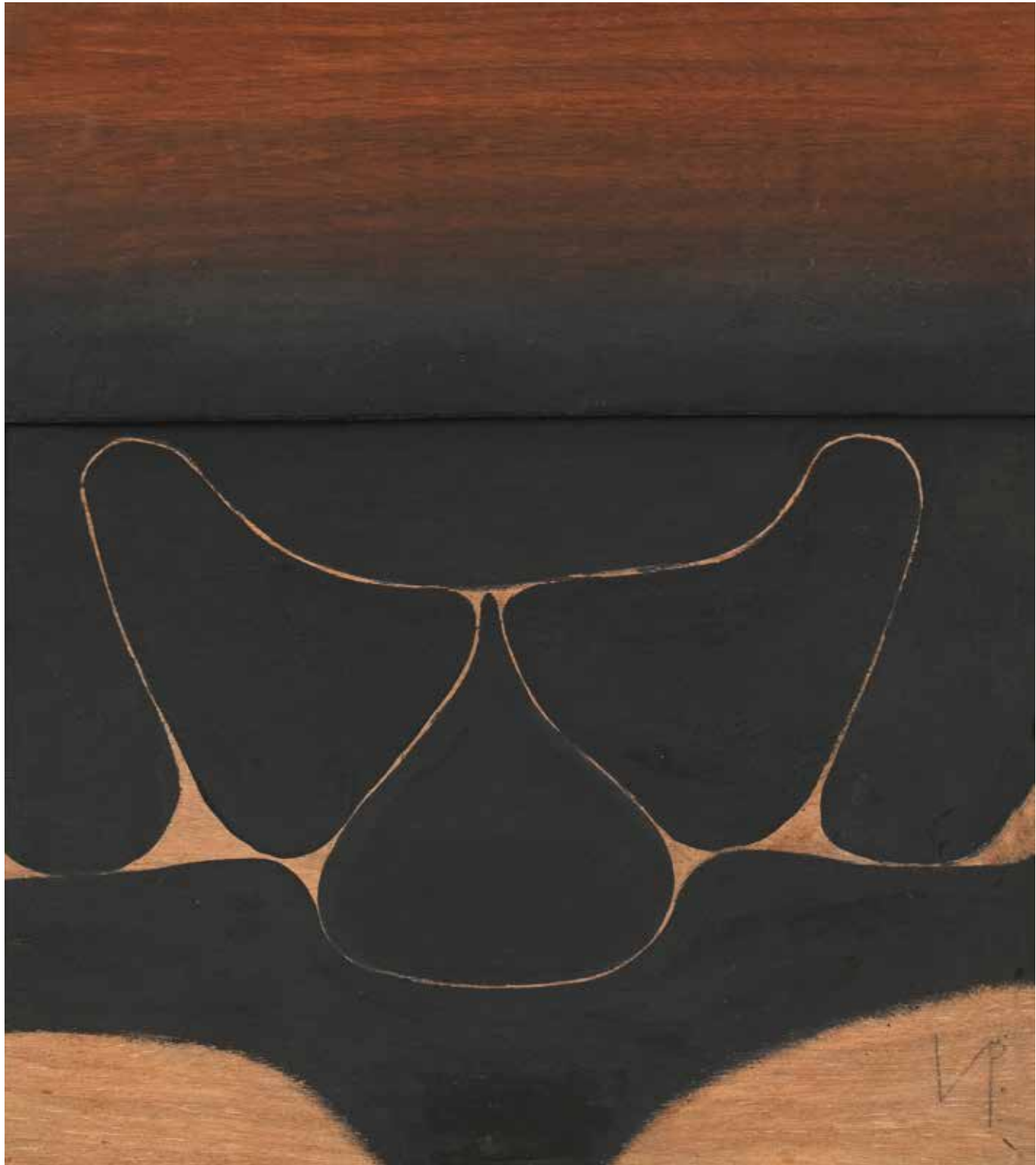
252



253

253 λ
JULES DE GOEDE (DUTCH 1937-2007)
IN PERSPECTIVE 4
 Acrylic on canvas
 Signed, titled and dated '98 (verso)
 126.5 x 140cm (49¾ x 55in.)

£1,000-1,500



254 λ
VICTOR PASMORE (BRITISH 1908-1998)
THE SPACE WITHIN: BLACK IMAGE
 Oil on panel with wood relief
 Signed with monogram (lower right)
 43 x 37cm (16¾ x 14½in.)

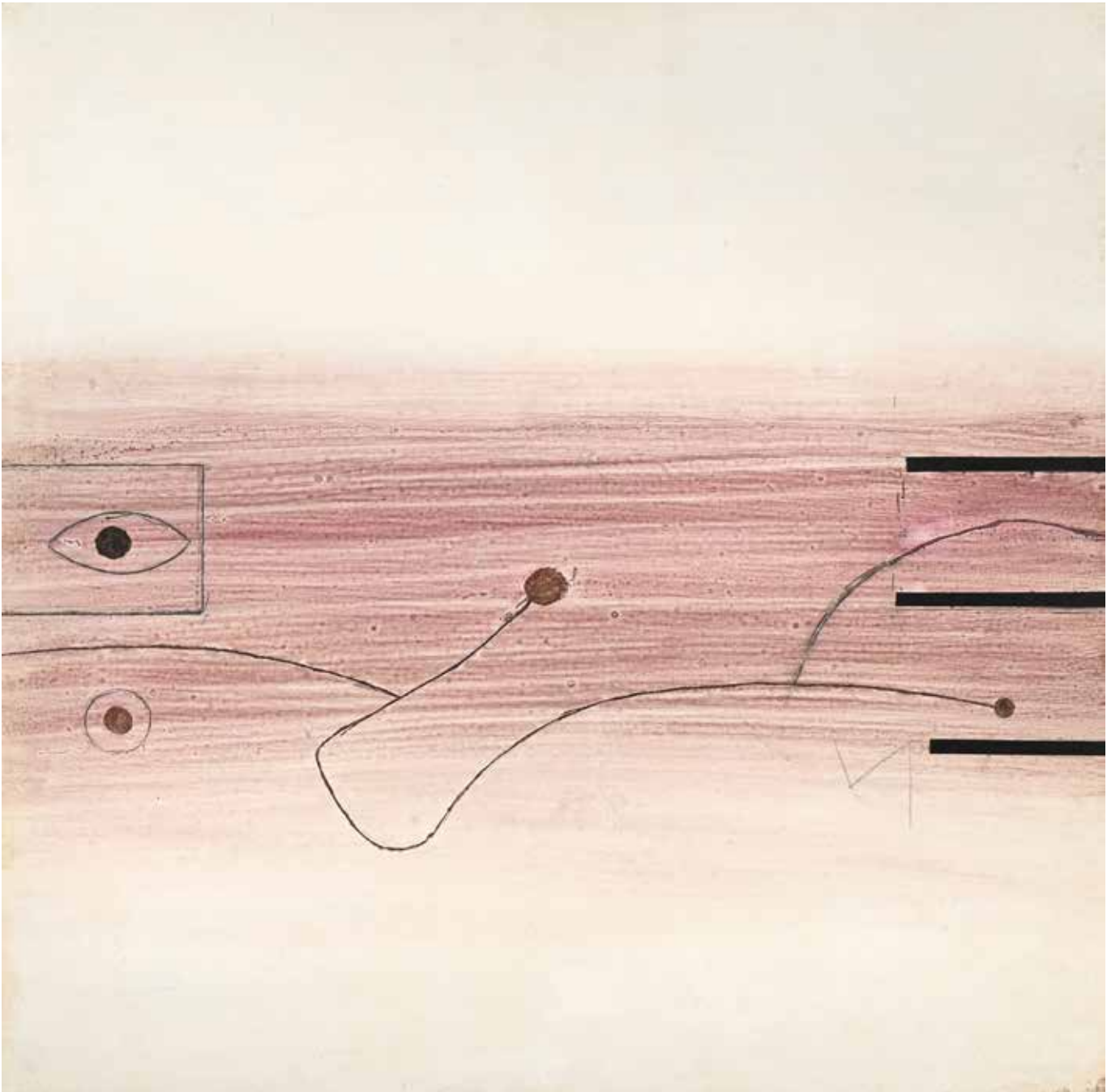
Executed in 1976.

254

Provenance:
 Lucy Johnson Modern British Pictures, London
 Acquired from the above by the husband of
 the present owner on 20 March 2010

Literature:
 Alan Bowness and Luigi Lambertini,
Victor Pasmore: With a Catalogue Raisonné
of Paintings, Constructions and Graphics,
 1926-79, London, 1980, cat no. 629

£10,000-15,000



255 λ
VICTOR PASMORE (BRITISH 1908-1998)
LINEAR MOVEMENT
 Oil, gouache, pencil and collage and gravure on board
 Signed with monogram (lower right)
 40 x 40cm (15½ x 15½in.)

Executed circa 1990.

255

Provenance:
 Lucy Johnson Modern British Pictures, London
 Acquired from the above by the husband of the present owner on
 20 March 2010

£15,000-25,000



256

256 λ

ARMAN (FRENCH/AMERICAN 1928-2005)

VA DONC EH PAILLARD

Smashed Paillard film camera in plexiglas box

Signed and dated 71 (verso)

29.5 x 35 x 5.5cm (11½ x 13¾ x 2in.)

This work is unique.

Provenance:

Sale, Christie's London, 6 April 1989, lot 551

Private Collection, Austria

Artmosphere, Salzberg

Sale, Christie's South Kensington, London,

30th April 2009, lot 287

This work is recorded in the archives of Denyse Durand-Ruel under number 159.

This work is recorded in the Arman Studio Archives New York under number ARM 006077.

£3,000-5,000

257 λ

GEOFFREY CLARKE (BRITISH 1924-2014)

BIRD IN A CAGE

Iron

Height: 58cm (22¾in.)

Executed circa 1950s.

Provenance:

The Strand Gallery, Aldeburgh

Acquired from the above by the present owner on 31 April 2007

£8,000-12,000



257



258

258
DYLAN LEWIS (SOUTH AFRICAN B. 1964)
PREENDANCE II (AVOCET)
CuNi (cupro-nickel)
Signed and numbered 5/12
35 x 9 x 22.5cm (13¾ x 3½ x 8¾in.)

Conceived in 1999.

£1,500-2,500

259 A
JON BUCK (BRITISH B. 1951)
RECLINING FIGURE
Bronze
Signed, numbered 3/10 and with Pangolin Editions
Foundry Stamp
30 x 43cm (11¾ x 16¾in.)

£800-1,200



259

260
ALFRED BASBOUS (LEBANESE 1924-2006)
UNTITLED
Marble
Signed and dated 1992
Height: 52cm (20¼in.)

£2,000-3,000



260

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P

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H
HOLBURN
E

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and the

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EST. 1759 Gallery

The Westbury Horse, Eric Ravilious, Watercolour, 1939.
On long loan to the Townner Collection.
Image: © Artists Estate and Townner Eastbourne.

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- 1 October

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- 7 October

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- 13 October

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- 21 October

Modern & Contemporary Art
- 27 & 28 October

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- 29 October

Fine Wine, Champagne, Vintage Port & Spirits
- 3 November

Old Master & British Pictures
- 4 November

19th Century Pictures & Works On Paper
- 5 November

At Home
- 11 & 12 November

Chinese Ceramics & Works of Art
- 18 November

Fine Jewellery
- 19 November

Fine Watches and Luxury Accessories
- 24 November

Fine Wine, Champagne, Vintage Port & Spirits
- 25 November

Wine Single Owner Sale



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DREWEATTS
EST. 1759

Please see Conditions of Business and Conditions of Sale on the following pages.
Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

IMPORTANT NOTICES

BUYING AT DREWEATTS
There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON
If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS
Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers’ sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION
Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES
All purchases are subject to a buyer’s premium, which is charged per lot at 28% of the hammer price (33.6% including VAT) up to and including £25,000, plus 27% (32.4% including VAT) of the hammer price from £25,001 up to and including £500,000, plus 26% (31.2% including VAT) of the hammer price in excess of £500,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer’s premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT
Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK

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

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

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

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

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

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

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

For directions to Donnington Priory, please see our website: 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 28% of the hammer price up to and including £25,000, plus 27% of the hammer price from £25,001 up to and including £500,000, plus 26% of the hammer price in excess of £500,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A 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: 28% of the hammer price [33.6% including VAT] up to and including £25,000; plus 27% [32.4% including VAT] of the hammer price from £25,001 up to and including £500,000; plus 26% [31.2% 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 & 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
Maddie Wright
jewellery@dreweatts.com

SILVER, WATCHES & LUXURY ACCESSORIES

James Nicholson (Deputy Chairman)
Nick Mann
Sophie Hyde
luxury@dreweatts.com

LIVE STEAM & MODEL ENGINEERING WORKS OF ART

Lucie Hobbs
transport@dreweatts.com

MARKETING

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

CONSIGNMENT MANAGEMENT

Lucie Hobbs
Christy Chambers
consignments@dreweatts.com

VALUATIONS FOR PROBATE, INSURANCE & CGT

Emma Terry
Janice Cliff
valuations@dreweatts.com

PHOTOGRAPHERS & VIDEOGRAPHERS

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

BRITISH & EUROPEAN CERAMICS & GLASS

Mark Newstead
Geoffrey Stafford Charles
interiors@dreweatts.com

CLOCKS & SCIENTIFIC INSTRUMENTS

Leighton Gillibrand
clocks@dreweatts.com

COUNTRY SPORTING

Geoffrey Stafford Charles
gscharles@dreweatts.com

FURNITURE & CARPETS

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

HOUSE SALES & PRIVATE COLLECTIONS

Joe Robinson
Peter Horwood
Rosie Jarvie
Arabella Methuen
Henry Jones
Emily Lawrence
Lottie Spink
housesales@dreweatts.com



W.J. STEGGLES



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